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Musical Courier

TIBBETT

MARCH 5, 1943
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U. S. MELODY, WAR-TIME RHYTHM

MARJORIE LAWRENCE RECEIVES CONGRATULATIONS OF PRESIDENT ROOSEVELT
at her birthday celebration on Feb. 14, when the Metropolitan Opera soprano was guest of the Town Hall Club, in New York City. Left to right, Frederick Jagel, tenor, her colleague at the Metropolitan; Dr. Leland Robinson, president of the Town Hall Club; Basil O'Connor, chairman of the National Foundation for Infantile Paralysis, who presented the President's letter; and Lucrezia Bori, chairman of the Metropolitan Opera Guild.

Photo by Gordon W. Powley

LOOKING OVER A SCORE.
Ida Krehm, pianist, who recently appeared as soloist with the Toronto Symphony Orchestra, discusses the work with Sir Ernest MacMillan, the conductor. Recently Miss Krehm has fulfilled engagements in Holland, Mich.; Port Arthur, Tex.; Fort Smith, Ark.; Cape Girardeau, Mo.; Wooster and Defiance, O., and Wilmington, Del.

SHOE RATIONING HOLDS NO TERRORS FOR ELLEN BALLON.
The Canadian pianist can turn to her unique collection of footwear, if necessary. Miss Ballon collected the odd types during her European tours. She expects the best "wear" to come from her wooden clogs from Holland.

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Photo by Baltimore Sun

REGINALD STEWART HANDS BATON
to Gustav Strube, left, at a rehearsal with the Baltimore Symphony of Mr. Strube's new work composed for the 75th anniversary celebration of the Peabody Conservatory (Story on page 4.)

VIRGINIA MORLEY and LIVINGSTON GEARHART,
duo-pianists, appeared on the program of the Haarlem Philharmonic Annual Breakfast at the Waldorf-Astoria, New York.

SUZANNE STEN,
mezzo-soprano, visits the national park at Gettysburg, Penna., during a concert tour of the Middle West and South. She is shown here with one of the park guides, at Devil's Den.

MILDRED DILLING IN CANADA.
The harpist, playing a return engagement at Charlottetown, Prince Edward Island, holds in her arms the world's champion silver fox, which won all four cups in this year's show. At the left is the owner, Harry Tidmarsh, and at the right Pilot Officer Ron Howitt, Australian flyer of the R.A.F.

SINGING FOR THE ARMED FORCES
recently at Fort Hancock, N. J., Annamary Dickey, soprano, of the Metropolitan Opera, signs autographs for soldier admirers. Miss Dickey is third from right in the picture. At her left is John Brownlee, Metropolitan baritone, and at extreme left is Frederick Jagel, tenor of the same company, both of whom were also heard at the camp.

Photo by U. S. Army Signal Corps

MUSICAL COURIER

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N. Y. Philharmonic Board Stirs Controversy Over Dismissals As Rodzinski's Regime Impends

Orchestra's Direction Is Target as 3 Players Resign and 14 Receive Notices—Charges Lodged with Musical Union by Committee of Musicians—New Musical Director Given Full Powers of Artistic Control, Asserts Board

In a controversy reminiscent of another stormy situation about two years ago in Philadelphia, players of the New York Philharmonic-Symphony Society have protested the dropping of fourteen of their number to the Board of Directors of the ensemble. Mishel Piastro, concertmaster and assistant conductor, one of those whose contract for next season has not been renewed, is a member of the directors, having been elected as a player representative. A special meeting was called for March 4 to consider the protest which Mr. Piastro was to make.

All sides to the controversy agree that it arose when Dr. Artur Rodzinski, who takes over next season as

ARTHUR JUDSON

conductor and musical director, recommended that Joseph Emonts, Alberico Guidi and Otto Van Koppenhagen, cellists; Arthur Lichstein, Socrate Barozzi and Leo Dubensky, violinists; Vincenzo Vanni, tuba player; Santiago Richart, Adolphe Schulze and Rudolph Puletz, Jr., horn players; Calmen Fleisig, violist; Mortimer Rapfogel, flutist, and William J. Satterfield, trombonist and Mr. Piastro not be reengaged next season.

ARTUR RODZINSKI

Marshall Field, president and chairman of the board of directors made the announcement, stating that the changes, recommended by Dr. Rodzinski, were "necessary for the good of the orchestra and to insure a better balance in its various sections." He said the cases of all, except those who have been with the orchestra for a short period, were to be referred to the pension fund committee for recommendation to the directors as to pensions or severance allowances.

Three first desk men resigned. They are Bruno Labate, solo oboist; Mario Falcone, solo trombone; and Bruno Jaenicke, solo horn player. Mr. Jaenicke has been in his capacity since 1921; the others have been 34 years with the orchestra. Mr. Piastro has been concertmaster

(*Please turn to page 7*)

Toscanini Collapses

NBC Photo

ARTURO TOSCANINI

Arturo Toscanini was forced to cancel conducting engagements in Washington and Baltimore with the Philadelphia Orchestra on March 2 and 3 because of illness, it was announced by Harl McDonald, orchestra manager. Toscanini collapsed on Feb. 27 after conducting in the Philadelphia Academy of Music and was ordered to bed. He has suffered from neuritis.

Cleveland Conductor Soon to Be Chosen

Rodzinski Calm in Face of New York Tempest—Many Leaders Considered

By ROSA H. WIDDER

CLEVELAND.—While rumors and reports concerning the Musicians' Union's action in the case of 14 dismissed members of the New York Philharmonic are running wild, the conductor in question stepped upon the Severance Hall stage on Feb. 25 unperturbed and unruffled, gracious and smiling, painting a glorious canvas of Tchaikovsky's Fifth. In a conversation Dr. Rodzinski expressed every confidence that the momentarily impending differences in New York would be ironed out shortly, with no ill feelings on either side.

Dr. Rodzinski's action in dismissing certain members of the orchestra had been undertaken with fullest knowledge and consent of the New York board of directors and management. It is thought

(*Please turn to page 9*)

Metropolitan To Give Two Weeks' Chicago Season

First Visit in 33 Years Will Follow Extra Week in N. Y.—Company Will Use Chicago Opera Stage and Equipment.

By RENÉ DEVRIES

CHICAGO.—The Metropolitan Opera Association will come to the Civic Opera House for a fortnight's engagement, March 22 to April 3, inclusive, after an absence of 33 years. The last time that the New York company visited Chicago was in April, 1910, during the dual regime of Gatti-Casazza and Andreas Dippel.

At the close of that season a committee of prominent Chicagoans and New Yorkers formed the Chicago Grand Opera Company, with Clarence Mackay as chairman and John C. Shaffer, vice-chairman of the board of directors. Dippel was released from the Metropolitan to become general manager and Cleofonte Campanini was chosen musical director. Since then the undertakings of our operatic company have made history. Chicago has not figured in the spring itinerary of the Metropolitan Opera in the interim, though many of its members have formed the nucleus of our company's personnel during the past ten years.

According to recent announcement, the performances will be given here following a special one-week series at the Metropolitan in New York, opening March 15. All seats for the New York and Chicago seasons will be sold at the box-office, and not by subscription. The Metropolitan, limiting its tour to series in Chicago and Cleveland this year because of wartime difficulties of transportation, will use the scenery and other facilities of the Chicago Opera Company here.

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Russia Asks Bostonians to Broadcast U. S. Work

BOSTON.—At the request of the U.S.S.R. Society for Cultural Relations with Foreign Countries, the Fifth Symphony of Roy Harris was broadcast to Russia by short wave on Feb. 27, when the work was performed by the Boston Symphony. The Harris score, dedicated "to the heroic and free-loving people of our great Ally, the Union of Soviet Socialist Republics," was given two performances, the first its world premiere. The request from Russia came to the American composer through the Soviet Embassy in Washington and said that the Society "warmly greets great artists of a great friendly nation. Music is a mighty means of communion of peoples. It helps strengthen ranks of defenders of liberty and democracy. We would like to hear your symphony here."

NEW YORK PHILHARMONIC LEADERS.

Left to right, Mrs. Lytle Hull, of the Society's Board of Directors; Mr. and Mrs. Fritz Kreisler, and Marshall Field, Chairman of the Board, at the inaugural of the orchestra's centenary season in 1941.

Boston Celebrates U. S.-Russia Tie

Fifth Symphony by Roy Harris Premiered in Koussevitzky Program by Two Nations

By JULES WOLFFERS

BOSTON.—A musical contribution to the cause of Allied solidarity was given by the Boston Symphony on Feb. 26-27, when Dr. Koussevitzky dedicated the seventeenth pair of concerts to the twenty-fifth anniversary celebration of the founding of the Red Army. He led a Russian-American program, consisting of Symphony No. 1, by Edward Burlingame Hill; Symphony No. 5, by Roy Harris (first performance); Third Piano Concerto, by Serge Prokofieff. Alexander Borovsky was the soloist.

Of Harris's five symphonies, four, including his latest, have had their initial performances here. The new symphony, dedicated to the Russian people, was completed last Christmas morning. It is music of stark, savage power, intense

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March 5, 1943
Sixty-Fourth Year

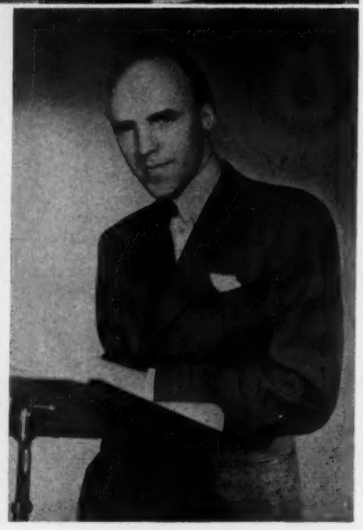
PEABODY CELEBRATES DIAMOND JUBILEE

CONSERVATORY MARKS 75th YEAR WITH FESTIVAL

Above, a view across Mt. Vernon Place, showing Baltimore's noted Conservatory of Music, and at left the Preparatory Department, established in 1898. Center, left, stairway in the main building; right, another view of the school, showing in the background the Monument to George Washington, first to be erected in the United States. Below, left, portrait of the late Harold Randolph, Director of the Conservatory from 1898 to 1925, painted by one of his former pupils, Winifred Gordon, and presented to the school on Founder's Day; right, Reginald Stewart, Director of the Conservatory, who is equally prominent as conductor of the Baltimore Symphony and as concert pianist.

Randolph Photo, J. H. Schaefer & Son. Staircase, A. Jackson Co.

VIEWS OF FAMED SCHOOL AND ITS HEAD



By GUSTAV KLEMM

BALTIMORE, MD.—Still charting its course by the vision that inspired its founder, the Peabody Conservatory of Music celebrated its 75th anniversary by devoting four full days, Feb. 9 to 12, to a series of commemorative events designed to honor both George Peabody and the fine work of the great cultural institution his generous gift brought into being.

A unique feature of the celebration, planned under the supervision of Reginald Stewart, director of the Conservatory since 1941, was the holding of Open House in both the Conservatory and Preparatory Departments. The public was invited to tour the class-rooms, both day and night, and sit in on regular rehearsals of the opera class, student orchestra, chorus, dramatic, piano and vocal lessons.

On Feb. 11, the concert by the new Baltimore Symphony Orchestra, conducted by Mr. Stewart, was presented in tribute to the diamond jubilee, as was the following Sunday concert, which was made notable by the world premiere of a new work, a symphonic poem, Der Harz, by Gustav Strube, Peabody faculty member since 1913.

The celebration had its climax on Feb. 12, Founder's Day, with a notable recital in the afternoon by Ernest Hutcheson, a member of the Peabody faculty from 1900 to 1912. This recital also closed the Friday afternoon recital series for the present season.

In the evening, Olin Downes, critic of the New York Times, gave an address followed by the playing of the Ravel quartet by the Musical Art Quartet, all of whose members are on the faculty, and the unveiling of a portrait, by Winifred Gordon, of the late Harold Randolph, former director of the Conservatory.

Celebrated along with the 75th anniversary of the Conservatory was the 50th anniversary of the Alumni Association which, on Feb. 10, presented a Tribute to George Peabody, consisting of addresses by Mr. Stewart, Israel Dorman, Louis H. Dielman, May G. Evans, Eliza McC. Woods, Mary Howe and Virgil Fox.

National Symphony Chairman Named for Fund Drive

WASHINGTON, D. C.—Milton W. King, Washington attorney, treasurer of the D. C. Bar Association and of the National Symphony Orchestra Association, has accepted the chairmanship of the 1943 Sustaining Fund Campaign of the National Symphony Orchestra. Dates of the drive, when funds for the 1943-44 season will be raised, have been set for March 24 through April 7.

President Roosevelt Sends Felicitations To Marjorie Lawerence

Marjorie Lawrence, Metropolitan Opera soprano, who recently returned there after an absence of a year because of illness, received personal congratulations on her recovery from President Franklin D. Roosevelt. Writing from the White House to her at the recent Victory Dinner tendered at the Town Hall Club, New York, the President said;

February 14, 1943.

My dear Miss Lawrence:—

I am asking my old friend, Basil O'Connor, President of the National Foundation for Infantile Paralysis, to bring you a message tonight at the Victory Dinner so appropriately tendered to you at Town Hall Club in New York City.

Your courage and faith and determination in overcoming the after effects of Infantile Paralysis and thereby restoring to the public the opportunity of enjoying your beautiful art—all result in a victory—your victory—which is an inspiration to everyone at any time.

But today when all we love and cherish is jeopardized by those who take their rules of life from the brutality of barbarism and preach and practise that all but the physically perfect should be summarily liquidated, your victory exposes with the light of truth the Godlessness of the lie they teach.

In the days ahead, while we fight for life itself, those whose trials and sorrows may be many and heavy will courageously carry on in the spirit you have so nobly exhibited.

Mirrored in your great victory for many years to come, those beset with burdens and harassed with handicaps will see the glory and the satisfaction of the good fight—well won.

From an old veteran to a young recruit my message to you is "Carry on."

Cordially yours,
FRANKLIN D. ROOSEVELT.

Federation to Hold May Meeting in N. Y.

Substituting a small business session for the biennial convention, the National Federation of Music Clubs will meet in New York on May 6, 7 and 8, it is anounced by Mrs. Guy Patterson Gannett, president. The biennial was cancelled because of transportation difficulties resulting from the war. Dr. John Warren Erb will conduct the Victory Chorus on May 7 at the Waldorf-Astoria Hotel, when winners in the Young Artists Auditions will also be heard.

Jane Froman Escapes Death in Lisbon Disaster

Jane Froman, singer, was among the passengers injured when the Yankee Clipper sank at Lisbon, Portugal, on Feb. 22. Miss Froman, one of a group of entertainers who had left to entertain American troops abroad, was severely injured when the plane submerged. She studied at the Cincinnati Conservatory of Music.

Bergerman Named President of N. Y. Carnegie Hall

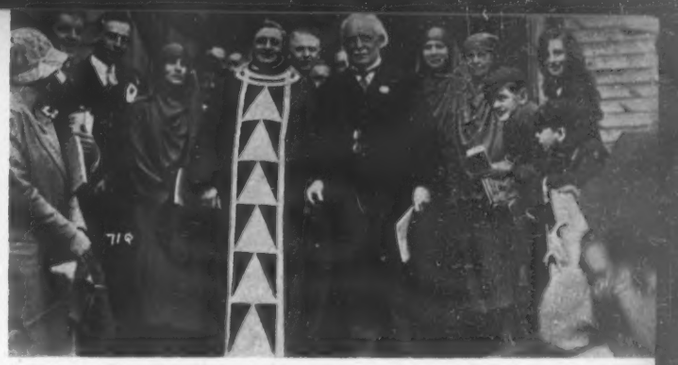
The directors of Carnegie Hall, Inc. have announced the election of Milton M. Bergerman, as president of Carnegie Hall. For the duration of the war Mr. Bergerman will act in place of Robert E. Simon, Jr., who enlisted in the Army early last fall. Mr. Bergerman is a lawyer and is treasurer of the Citizens Union.

Beecham Marries Pianist

Sir Thomas Beecham, British conductor, and Betty Humby, English pianist, were married recently, it was announced in New York on Feb. 24. Lady Beecham was formerly married to the Rev. Mr. Thomas, vicar of St. Philip's Church, London.

MUSICAL AWARDS FOR 1943 STRESS VICTORY THEME

World Conflict Fails to Close Avenues to Creative Talent in U. S.



WITH THE PRIZE BARD AT LIVERPOOL EISTEDDFOD

in 1929, David Lloyd George was guest of honor at the competitions held there annually before the war. Himself a Welshman, the noted statesman has long maintained an interest in these festivals of song and other arts.

By HAROLD A. STRICKLAND and PATRICIA CROCKER

AMERICAN musicians, composers and performers alike, who have felt the adjustments necessitated by the war, can still rejoice in the fact that their art is being encouraged in the face of these changes.

World Wide

PADEREWSKI, founder of prizes for U. S. composers.

While performances may be somewhat handicapped, the urge to creative work remains the subject of stimulating rewards. Recognition of this is manifest in the numerous prizes which are available and are being maintained despite altered conditions. Some contests have been eliminated, either for the duration or because of various reasons; the terms of others have undergone alteration owning to changes in world conditions. However, there are still available sufficient emoluments for those who are carrying on their musical work in the midst of wartime travail.

It is interesting to note that the war has led to the demand for a musical expression indicative of this country's victory efforts. Under its conditions, representative of the melting pot which this country presents, admission is open to any composer now resident in the United States. Thus, some of those who have come here to escape the deprivations of war in their own lands, have the opportunity to express their appreciation of the haven afforded them.

New Patriotic Competition

The National Federation of Music Clubs has joined with the National Broadcasting Company in seeking a new patriotic song, and the winning number will have a radio premiere to assist it in becoming popular. Mrs. Guy P. Gannett, president of the National Federation, has named Rhea Silberta to direct the competition, and the judges include Lawrence Tibbett, Fred Waring, Leopold Stokowski, Major Howard Bronson of the special service division of the War Department, and Ernest La Prade, musical research director of NBC.

One competition which has attracted American composers and stimulated their efforts in the creative field is being continued in the face of the war. The $1,000 Paderewski Fund Prize Competition founded some years ago by the great pianist and later first premier of Poland, is again being held this year. An award of $1,000 awaits the American composer (whether born in this country or abroad of American parents), who submits the best work for symphonic or chamber orchestra. A similar prize is available for the best piece of chamber music either with or without piano. The judges are Howard Barlow, Jacques Gordon and Walter Piston.

Two conspicuous eliminations are the Prix de Rome of $1,000 and the Elizabeth Sprague Coolidge Foundation award. The 1942 Rome prize was changed to permit the winner to study in this country instead of receiving a fellowship at the American Academy in Rome. The Coolidge prize for a new chamber music work will not be offered at present according to Dr. Harold Spivacke, chief of the music division of the Library of Congress.

Other awards not being offered currently include the Matthay Scholarships, the Salzburg Society of America scholarships, the New York Madrigal Society award and the Pulitzer Traveling Scholarship in Music.

Schools and colleges are changing their awards, but many are continuing their musical awards, among them the Eastman School of Music, Rochester, N. Y. Some are at present making plans, and subsequent announcements will be made.

Musicians in the armed forces between ages 21 and 30 are allowed to compete this year in the Biennial Young Artists Contests of the National Federation of Music Clubs for the $1,000 and Schubert Memorial Awards, consisting of solo engagements with Philadelphia and Boston Symphony Orchestras given to the outstanding violinist, pianist, male and female singer.

Fellowships Offered

New fellowships are also being offered at various universities. The Seidl Fellowship has been inaugurated by the Music Department at Columbia University this year to aid composition work for lyric stage, opera, and ballet. Another new composition contest for young composers between ages 18 and 25 is being given for piano and string instrument or string trio compositions. Small monetary awards will be given to winning composers in each class. Compositions must be sent in to Miss Marion Bauer, 115 West 73rd Street, New York City, by March 15, 1943.

Schools such as the Cincinnati College of Music and Conservatory of Music and the Juilliard School of Music in New York City are continuing their musical activities by encouraging the creation of compositions by the young student musicians. The Edgar Stillman Kelly Junior Scholarship, consisting of $250 award for advanced study, is open to American-born instrumentalists or vocalists under 16 years of age. Because of the war, District Auditions have been cancelled this year, but the State Auditions will be held until the first week in May, when recordings of the state winners will be sent to New York to be regionally judged during National Music Week.

Juilliard School competitions, in New York City, for a new orchestral work for a major symphony orchestra and for the production of an American-composed opera will be held this year the same as usual. However, the Music Department at Columbia University is still awarding the Victor Baier Fellowship in Church Music and the Bearns Prize in Musical Composition for compositions of large form such as sonatas for piano, quartet or orchestral work and of smaller form such as a group of piano pieces or chamber music. The Mosenthal Fellowship, given by the University to an outstanding musician in composition every other year, having been awarded last year, will not be available until 1944-45.

Solo Opportunities

Many of the fellowships awarded by various universities and musical organizations have also been called off because of the war or until after the duration. But such Foundations as the Guggenheim Memorial Foundation is continuing its work, but the $2,500 fellowships will be used in this country this year instead of abroad, as before the war.

The Edgar M. Leventritt Foundation competition is open this year to both pianists and violinists, aged 17 to 25. Applications should be filed by May 15, 1943, as the competition will take place in New York at the end of September, the award being the opportunity to appear as soloist with the New York Philharmonic-Symphony Orchestra next season.

New Scores Desired

The up-and-coming Society for the Publication of American Music is again holding a competition open to the public in the fall for an outstanding piece of chamber music submitted to the Society, which it will publish.

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METROPOLITAN OPERA WINNERS for 1942 in the Auditions of the Air are welcomed by Edward Johnson, General Manager of the Opera. In the picture, left to right, are: Elwood Gary, tenor; Earle Lewis, Assistant Manager of the Opera; Clifford Harvuot, baritone; Margaret Harshaw, contralto (rear); Virginia MacWatters, coloratura soprano; Frances Greer, soprano; Robert Brink, baritone; Wilfred Pelletier, Metropolitan conductor; and Mr. Johnson. Miss MacWatters and Mr. Brink won $500 awards and options on their services; the other four vocalists were awarded $1,000 each and contracts with the company.

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THREE FIGURES PROMINENT IN SPONSORSHIP of new productions by American composers, at the Conference on Inter-American Relations held in Washington in 1939. Left to right, Alfred Wallenstein, musical director, Mutual Broadcasting System; Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., founder and conductor of the Festivals of American Music there; and Samuel Chotzinoff, director of the Serious Music Division, National Broadcasting Company.

Metropolitan Opera: Post-Season Performances To Follow the Final Week

While the Metropolitan Opera season entered its final month of the regular season, plans were being made to extend the sixteen weeks by a special week of non-subscription performances opening March 15. Following two weeks of Chicago guest performances, March 22 to April 3, and one week in Cleveland, the company planned to return to New York for further hearings, which would include Holy Week presentations of Parsifal, and possibly an additional week of special performances. On March 15 Aida will be sung; 16, Traviata and, 17, Faust. Three other performances will be given.

Meanwhile, the schedule of New York's opera performances at the end of winter listed many important activities.

Jan. 31.—The New Opera Company successfully tried a new policy with a Five O'Clock Opera Concert at the 44th Street Theatre. The program had Hindemith's slight one-act sketch There And Return and a special English version of Pergolesi's The Maid As Mistress. Both works were done merrily and tunefully, especially by George Rasely, Beatrice Tompkins, Arnold Spector and Virginia MacWatters. Isaac van Grove conducted with his customary acumen and art. Some delightful dancing arranged by Joan Woodruff also pleased greatly.

Feb. 4.—At the Windsor Theatre, the Creatore Grand Opera Company, led by that conductor, gave a generally efficient performance of Aida, with a group of good singers well ensembled. On February 2 the same organization presented Barber of Seville, Vincent Mattina taking the title role and Gloria Vanda being the Rosina, Mario Palermo the Almaviva.

At the Metropolitan

Feb. 5.—Martinelli, perennial favorite, made his return to the Metropolitan, singing Manrico in Trovatore. He showed that he had lost none of his temperamental delivery and sense of Verdian style. Anna Kaskas scored a triumph as Azucena, with power, beauty and fervor of vocalism. Leonard Warren put warm feeling and imposing volume into his contribution as di Luna. Sodero conducted.

Feb. 6. (matinee)—A familiar and exemplary cast of Tristan and Isolde, with Melchior in his best vein and Traubel giving a deepened characterization. Kipnis was noble in sound and meaning as King Marke. Thorborg and Huehn perfected the ensemble. Leinsdorf conducted.

That evening, Sodero led a completely satisfying La Boheme, Albanese and Jagel the tonally beguiling lovers, Frances Greer a winsome Musetta, Valentino the Marcello and Cordon the Colline.

Feb. 8.—James Melton sang Alfredo at this Traviata hearing. A musicianly version of the role, with fresh, flexible voice. He had Sayao as a vibrant heroine and John Charles Thomas as a gorgeous-toned Germont. Sodero conducted.

Wagner Cycle Opens

Feb. 9.—The annual series of Wagner's Ring, given this year on successive Tuesday evenings, began with Rheingold, its only scheduled performance this season. Julius Huehn sang Wotan. He has imposing stature for the Fuehrer of the gods and also the vocal power and breadth, and the required freshness of tone for the music. Thorborg as Fricka and Maison as Loge repeated familiar versions. Olitzki and Laufkoetter (Alberich and Mime), Cordon and List (Fasolt and Fafner) and Branzell (Erda) were tellingly fruitful. Leinsdorf put vim and imagination into his leading of the score.

February 10.—Marjorie Lawrence and Rose Bampton divided honors in the final Tannhäuser. Melchior again took the title role, and Janssen, that of Wolfram. George Szell conducted.

Feb. 11.—A Forza del Destino repetition brought Leonard Warren as Don Carlos, making splendid use of his voluminous tones and mastery of style. Pechner replaced Baccaloni as Melitone. Milanov sang the leading soprano part. Baum, Votipka, Pinza and others were the rest of the animated list. Bruno Walter conducted.

D'Angelo's 25th Anniversary Marked

Feb. 12.—In The Barber of Seville performance, John Charles Thomas assumed the title role. He was full of comic impulses and his fine voice, admirably used, revealed its full measure of charm and flexibility. Ezio Pinza repeated compellingly as Don Basilio. Louis D'Angelo (Dr. Bartolo) celebrating the twenty-fifth anniversary of his connection with the Metropolitan, came in for special response from the audience. Following the opera, there were backstage speeches and presentations (including a $1,000 war bond) to the celebrant. In the Lesson Scene, Hilde Reggiani scored decisively with the Carnival of Venice Variations. Bruno Landi was Almaviva. Frank St. Leger conducted.

Kipnis Sings Boris

Feb. 13.—Alexander Kipnis was appealingly musical and vocally magnificent as the Czar in Boris Godunoff, leaving an indelible impression of haunting power and pathos. Norman Cordon's first time as Vaarlam had rich humor, tonal fullness and smoothness. Maison (Dimitri) and Thorborg (Marina) won individual honors. Szell conducted. Incidentally Kipnis sang in Russian, to the Italian of the rest of the cast.

Feb. 13.—At the second hearing of Trovatore Bruna Castagna appeared as Azucena, a role for which she is eminently fitted with her opulent voice and glowing temperament. Martinelli again was the Manrico; Valentino, di Luna; Stella Roman, Leonora. Sodero conducted.

Feb. 15.—Gladys Swarthout rejoined the company to do the title role in Carmen. A singing actress, her impersonation of the part was convincing. Vocally she is eminently equipped for the dark tints necessary in the Bizet score. The Jose was Raoul Jobin, with Leonard Warren a sonorous Escamillo. Sir Thomas Beecham directed dynamically.

Walkuere under Difficulty

Feb. 16.—Continuing the uncut serial evening performances of Wagner's Ring Cycle, Die Walküre nearly come to grief with the sudden hoarseness of Julius Huehn (Wotan) at the end of the second act. However he recovered and later gave full volume and fine quality to his vocalism. In action, Huehn's Wotan had all the required majesty in looks and bearing. Melchior furnished his long admired Siegmund, and List was again the malevolent Hunding. Helen Traubel's Brünnhilde grows consistently in dramatic grandeur and tonal impressiveness. Lotte Lehmann's Sieglinde is one of the most endearing portraits at the Metropolitan, beautifully and movingly sung and acted. Kerstin Thorborg makes an ideal Fricka. Leinsdorf underlined the rich melos of the score, and maintained the vocal and orchestral forces in fine unity.

Feb. 17.—Aida's cast included familiar artists in the various roles; Zinka Milanov (Aida), Bruna Castagna (Amneris), Martinelli, (Rhadames), John Charles Thomas, (a rich-toned and dramatic Amonasro), Nicola Moscona (Ramfis), Lansing Hatfield (King), John Dudley (Messenger), Thelma Votipka, (Priestess). Wilfred Pelletier conducted.

Baum as Cavaradossi

Feb. 18.—The final performance of Tosca gave Kurt Baum another chance for his tenoring. His voice and style suited the Cavaradossi role admirably, he had the required youthful appearance and he acted with romantic fervor. Stella Roman was a warm-blooded and vocally effective Tosca. Alexander Sved's Baron Scarpia was etched strongly in drama and tone. Cesare Sodero conducted.

Feb. 19.—Boris Godunoff bowed out for 1942-43. Alexander Kipnis made his usual irresistible impression as the Czar. Norman Cordon once more registered successfully in the role of Varlaam. Réné Maison impersonated Dimitri. The rest of the cast was as before, with Sir Thomas Beecham directing.

At the Louise matinée (February 20) Grace Moore offered her striking portrayal of the title part. Raoul Jobin again pleased as Julien, and Ezio Pinza and Doris Doe repeated their excellent characterizations of the Father and Mother. Sir Thomas Beecham had the baton.

February 20.—Die Walküre had Traubel, Huehn (Wotan) List (Hunding) Branzell (Fricka) Rose Bampton (Sieglinde) handsome in face and figure, vocally and humanly appealing; Arthur Carron, doing his first Siegmund here. He put art and ardor into his tones and acting. Leinsdorf conducted.

Feb. 22.—Faust held the boards, Albanese functioning as the heroine and Kullman providing polished singing and romantic vividness as the hero. John Charles Thomas was Valentine. Cordon's Mephistopheles is an outstanding characterization, brilliantly intoned. Sir Thomas Beecham kept a lovely lyrical line with his orchestra. Twenty-three military organizations were represented in the Metropolitan Opera Guild's box. Both through the United Forces Opera Fund and individual contributions more than 2,000 opera tickets have been distributed to service men this season.

Feb. 23.—Siegfried had to be cancelled owing to the illness of Melchior, and so the continuation of the Ring Cycle goes over to March 2, and will end a week later than originally scheduled.

Melton as Ottavio

Feb. 24.—James Melton did his first Don Ottavio in Don Giovanni, and as in his previous roles exhibited musical insight, sincerity, and fresh voice. Irene Jessner was the Donna Elvira, a satisfying and intelligent portrayal in tone and delivery. Kipnis, one of the best Leporellos ever at the Metropolitan, gave deep pleasure to understanding hearers. Pinza repeated his well known version of the amorous Don. Milanov was the Donna Anna; D'Angelo, Masetto; Sayao, Susanna. Bruno Walter conducted.

Feb. 25.—Traviata said farewell for the season, with Albanese as Violetta, Melton as Alfredo, and Thomas as Germont. Sodero conducted.

(Please turn to page 16)

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ARNALDO ESTRELLA,
Brazilian pianist, winner of the Columbia Concerts Award, made his Town Hall, New York, debut on Feb. 17. He also was soloist with the New York Philharmonic-Symphony Society.

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LEOPOLD STOKOWSKI

SERGE KOUSSEVITZKY

A couple of Yankees, Boston, Conductor Koussevitzky, the Boston Symphony and a few million listeners joined in a cozy little celebration on the Blue Network on Feb. 27 to celebrate our ties with the modern Russians . . . You can find the report from our Boston writer, Jules Wolffers, on another page . . . Prof. Hill's creation gave our Soviet Union brethren a little idea of symphonic inspiration under the Cabots and Lodges . . . All correct, cool and circumspectly passionate . . . But Master Roy Harris was something else, a Yankee biting into the good earth, just like Shostakovitch or any other proletarian Ivan or Dimitri of Tovaritsch Stalin's domains . . .

On the following evening, on WEAF, Stokowski and his NBC Symphony enlivened the airwaves with some of those typically Leopoldian programs . . . You can admire the smoldering intensity of the Hindemith Symphony in E flat and you feel the power of the calculated achromatic treatment . . . You sense the might of the great contemporary in his new Symphony, you realize the composer has not aimed at your emotions and you accept it with the same detachment—as if you were hearing Stravinsky . . . Stokowski's own adept orchestration of the Wagner Tristan and Isolde Love Music leads us through the loveliest pages, providing a fitting climax for an unhackneyed program, vividly conducted . . . Egon Petri's piano art needs no bush at this late date; here is one of the master performers of the age . . . Therefore thanks to WABC for the weekly experience of hearing Petri on Sunday mornings over the Columbia web . . . The Beethoven Waldstein Sonata in Petri's hands demonstrated that even the austere form can be made into fine radio fare . . . Petri played from Cornell University . . .

Leopold Stokowski will present the first American performance of the dramatic cantata, Alexander Nevsky, by Prokofieff, with solo mezzo-soprano, chorus and the NBC orchestra on March 7. Jennie Tourel will be the soloist.

•

Arturo Toscanini will conduct the NBC Symphony in Carnegie Hall on March 24 in a benefit concert for the National Foundation for Infantile Paralysis. He will play works of Brahms, Beethoven and Wagner.

Members of the artist faculty of the Mannes Music School, New York, have inaugurated a series of broadcasts over WABC. The Coolidge String Quartet and the Columbia Concert Orchestra are assisting. Heard last month were Frank Sheridan and Rosalyn Tureck. On March 2, Yves Tinayre was the artist; March 9, Isabelle Vengerova appears; March 16, Leopold Mannes participates, and March 23 Mr. Tinayre returns. Mr. Sheridan is the March 30 soloist.

A concert of operatic excerpts was presented by members of the Opera Department at the school on Feb. 7. Carl Bamberger was musical director and Ralph Herbert, stage director.

•

Josef Hofmann made an appearance on March 1 on the Telephone Hour's Great Artist Series over NBC.

Controversy in Philharmonic As 14 Players Receive Notice

(*Continued from page 3*)

since 1931, when he was brought to the orchestra from San Francisco by Arturo Toscanini.

A shop committee was immediately organized with Mr. Fleisig as spokesman and appeals for support were sent to other major orchestras including the Philadelphia Orchestra where Leopold Stokowski in 1940 dropped eight players in the largest "shake-up" of that ensemble in more than a decade. Within a few days, the Musicians Union of that city and representatives of the orchestra decided that four players should be reinstated while the others were to receive cash severance allowance.

Both Mr. Piastro and Mr. Fleisig issued statements charging "intrigue, politics" and other things and Mr. Field replied that these were "easy words to say" but "impossible to prove because they are entirely without foundation." The players also assailed the management of the orchestra asserting the ensemble had "lost prestige" because of the numerous guest conductors since the departure of Toscanini.

Union Decision Awaited

Efforts to have the American Federation of Musicians enter the controversy failed when officials of the union pointed out that under the terms of the contract between the players and the orchestra a six-weeks' notice of termination had to be given by either side. These officials said that since the contractual terms had been fulfilled, there was no dispute.

Mr. Fleisig then turned to Local 802, the New York local of the A.F.M. and sought to file charges against Dr. Rodzinski on the ground that the artistic integrity of the men had been questioned and their earning capacity damaged. Under union regulations, these charges must be answered.

Dr. Rodzinski, like other conductors, holds membership in the A.F.M. and not in a local union.

Players Reported Engaged

The Philharmonic committee also asserted that Dr. Rodzinski planned to bring several men of his Cleveland Orchestra to replace those dropped. Among those mentioned was Leonard Rose, cellist. Others mentioned as replacements included Jacques Gordon or Adolf Busch as concertmaster. From Boston came reports that Joseph Singer was to be the new horn soloist, while John Coffey was to come later as bass trombonist.

It was learned by the Musical Courier that Dr. Rodzinski had received applications from several of his Cleveland Orchestra players and had held auditions in recent weeks in New York. From Cleveland he was quoted as stating that "the best men will get the jobs." He denied planning any "raid."

Length of Season Is Debated

The Philharmonic committee also charged that the directors were planning to reduce the season next year. Arthur Judson, manager of the orchestra, former manager of the Philadelphia Orchestra and founder of the Orchestra Managers Association, said that negotiations for next season were in progress with the union.

The Musical Courier learned that the union has asked a 30-week season while the orchestra management suggested 24 with the probability that a 28-week season will be agreed upon, the same as for this year.

Fleisig's committee announced that the players of the Cleveland Orchestra had voted that it would be "regrettable" for them to sign new contracts for next season pending adjudication of the New York dispute. Among the signers to a telegram to this effect was Leonard Rose. Others were Warren Burkhart, Leroy Collins, Phil Farkas and Fred Rosenberg, according to Fleisig who said that individual members of both the Boston and the Philadelphia orchestras had expressed similar views but no vote of either orchestra had been taken.

Centralized Authority Protested

From authoritative sources the Musical Courier learned that the dismissed men are opposed to the present set-up of the Philharmonic on the ground that "too much authority is centered in the management." They point out that anyone who pays the $10 annual dues can be elected a member of the Society with authority to vote but few exercise this prerogative, permitting the use of proxies. Thus the Board of Directors can be continued in office and can select the management. The Board of Trustees, comprising Mr. Field, Charles Triller, treasurer, Mrs. Ruth Pratt and Robert Thayer, has control only of the physical properties. Under the Pulitzer grant to the orchestra, the playing personnel must also be represented on the directors, but the men assert that they have not been called to attend a meeting of this body for several months.

Although the musicians' committee has announced that no member of the orchestra has signed a contract for next year, pending reinstatement of those dropped, it is reported that several have renewed their options under the six-week clause. Actual signing, however, cannot be made until the length of the season is determined by negotiation with the union.

Dr. Rodzinski has been summoned to answer Fleisig's charges before Local 802 on March 11.

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THE DANCE: Hindu Folk Tale Unfolded In New La Meri Production

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The fact that there have been no major dance events to report on during the last two weeks does not necessarily indicate that the dancers have given up for the duration. On the contrary, they have been sticking close to their studios and working diligently on new concert material, for the month of March is heavily punctuated by dance recitals. The individual dancers are probably eager to have their New York appearances precede the Spring season of ballet which is scheduled to begin the first of April.

La Meri and her Natya Dancers returned to the Barbizon Plaza on March 2 to present the second in a series of three recitals. The major work on the program was Guaba's Journey to Paradise, a Hindu Folk Tale.

One of the first to appear in a solo performance during the month will be the American dancer, Miriam Winslow, in the New York Times Hall on March 10. This announcement arouses great interest, for although Miss Winslow is firmly established in the dance field, this will be her initial full-length solo recital in New York. She first toured with a group of girls, a company which was an outgrowth of her school, and for five years after that she appeared throughout the United States, Canada and South America with Foster Fitz-Simons.

Last Summer she was soloist with the Toronto Philharmonic; appeared at Jacob's Pillow and taught at the Dance Players' summer school in New Hope. For her program she has prepared two dances that will be seen for the first time, a suite—Rondeau, Sarabande and Badinerie—by Bach and Cousin Betsy, to music by Guion. There will also be quite a few numbers new to New York audiences, and including a Debussy Valse, Tcherepnine Sonatina, Three Pavanes and Santa Rita by Chavez.

Other Solo Events

Next on the list comes Peggy V. Taylor, who is returning to Carnegie Chamber Music Hall on March 15. Although Miss Taylor had earned a reputation as dancer and technician, she was so fascinated by the endless possibilities of the use of the hands exclusively as a medium of expression. She has devoted most of her time to a serious and intense study of the hands during the last few years, and has been giving lecture recitals and straight concerts devoted entirely to her original form of work.

Photo by Stokely Webster

IVA KITCHELL during a moment of "elevation." Miss Kitchell will give her annual New York recital on March 20, in Carnegie Chamber Music Hall.

The dance humorist, Iva Kitchell, is also giving a recital at the Carnegie Chamber Music Hall. Miss Kitchell has been busy with tours this season. One trip took her as far Southwest as Texas, Oklahoma and New Mexico, while the other extended West as far as Chicago and North to Syracuse. But in between time she has composed several new dances and at least four will be included on her New York concert of March 20.

On the very next night, March 21, Argentinita and her company will move into Carnegie Hall for one performance. This will be Mme. Argentinita's first appearance in New York this season. Besides her sister, Pilar Lopez, she will have two male dancers new to the company. They are Jose Greco and Manolo Vargas.

Lotte Goslar, a Viennese satirical dancer, will return to the concert scene on March 28 at the New York Times Hall. She was last seen in a full length concert at the Y.M.H.A. Dance Theatre about three years ago and has appeared in various productions during the interum.

Dance Jottings

Pauline Koner fulfilled a return engagement at Wheaton College on March 4. Miss Koner included a dance based on the poem of James Weldon Johnson, Judgment Day, and for the first time, she spoke the text herself. She was accompanied by former Jooss Ballet pianist, Frederick Waldman. Her regular accompanist, Harvey Brown, is now a bombardier in the Army Air Corps . . . Dorothy Barret, who appeared in a lecture recital at the Barbizon Plaza on Feb. 9 was invited to repeat her program for the Great Neck Women's Club on March 1 . . . Miriam Marmein, American mime and dancer will appear at the Barbizon Plaza Concert Hall on March 9 . . .

The Perry-Mansfield school offers something new in the way of instruction. It is via film, and the work is divided into three section—Training; Body Mechanics, Cowboy Squares and American Indians and Modern Dance. All of the films may be rented . . . Charles Weidman's newest ballet, And Daddy Was a Fireman, was previewed at the Humphrey-Weidman Studio Theatre on Feb. 28, and will have its first public performance on March 7 . . . A film made last summer while Ballet Theatre was in Mexico was given a private showing at the Museum of Modern Art recently. There were several fine shots of the ballet, but most interesting was the acting of Baronova in the leading dramatic part and Mr. Greanin's debut as an actor in a featured role.

When Jane Dudley, Sophie Maslow and William Bales appear at the Y.M.H.A. Dance Theatre on March 14, it will probably be their final performance together for the duration, as Mr. Bales will be inducted by the end of the month. On this occasion, they will be assisted by Earl Robinson, Woody Guthrie and the New Dance Group . . . Grant Code, assisted by Marion Code, offered a program of American Indian songs and dances at the Gellendre Theatre Studio on March 3 at 4:30 (children's matinee) and at 8 o'clock. The performances were under the auspices of the Academy of Swing.

4th Bach Festival Held in Grand Rapids

GRAND RAPIDS, MICH.—Despite difficulties of travel, the fourth annual Bach Festival in First (Park) Congregational Church drew visitors from Ohio, Illinois, Indiana, Wisconsin and Minnesota. Dr. C. Harold Einecke directed the choir of the church. Excerpts from cantatas and the B Minor Mass were sung. E. Power Biggs, organist, was the principal soloist, in several organ numbers. William Rose, flutist; Mrs. Peter A. Kleynenberg and Eleanor Malek, duo-pianists, and Dr. Emory L. Gallop, organist, also participated in the programs.

Slater Conducts Brahms' Requiem

BOUND BROOK, N. J.—Brahms' Requiem was given by the choir of the Presbyterian Church, under Vincent E. Slater, organist and choirmaster, recently. Soloists were Hazel Hoff, soprano, and Reynaldo Rovers, baritone.

Library of Congress Albums of Folk Music Issued

WASHINGTON, D. C.—The Library of Congress has available for distribution to libraries, schools and colleges, and to the public generally, copies of its folksong records. This is made possible under a grant from the Carnegie Corporation, which enabled the library to establish a complete recording laboratory. The public pays a nominal amount for each recording.

Seven albums of 119 titles, selected as the best and most representative, are ready for distribution, it is announced by Archibald MacLeish, librarian of Congress. These were made in the field by Alan Lomax and his father, John Lomax, honorary curator of the Archive of American Folksong.

Printed leaflets containing the text of each song and a commentary accompany each record. Alan Lomax wrote five of these, and the sixth has been edited by Dr. William N. Fenton, of the Bureau of American Ethnology of the Smithsonian Institution.

Composers Assist at Concert of Brooklyn Chamber Ensemble

Several composers participated in the gala concert of the Brooklyn Chamber Music Society on Feb. 7 at the Academy of Music. Guest artists included Helene Arden, soprano, whose program included two songs by Augusta Schnabel-Tollefsen, who participated as pianist; Fannie Charles Dillon, pianist-composer, heard in a group of her own piano solos; and Mildred Hunt, flutist, who played with the ensemble Mabel Daniels' Pastorale Ode for flute and strings. The composer was present. An all-Norwegian program concludes the season of the group on March 7.

Music Education Exhibitors to Hold Meetings

Six sectional meetings will be held this month and next by the Music Education Exhibitors Association, an auxiliary of the Music Educators National Conference. The Southwestern group meets from March 12 to 15 at Oklahoma City, Okla.; the Eastern section from March 20-23 in Rochester, N. Y.; the North Central at Cincinnati from March 26-29. Atlanta, Ga., will see delegates of the Southern section from April 6-8; Eugene, Ore., is the site for the Northwestern group from April 9-12. The California-Western group meets April 19-22 in Santa Barbara.

150 Record Libraries Sent to U. S. Forces

Nearly 150 record libraries have been sent to men in the armed forces according to David Hall of Armed Forces Master Records, Inc. Among the contributors are Arturo Toscanini, Gladys Swarthout, Helen Traubel, the New York Philharmonic-Symphony Society and others. The organization does not represent any record manufacturing concern. Mr. Hall was one of the speakers recently at the Town Hall Forum on Music in the Armed Forces.

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CLEVELAND

(Continued from page 3)

here that the consequences should have been considered by the board in advance, rather than burden the shoulders of a new conductor, whose artistic and musical problems will be weighty enough, without petty union wranglings. At the present writing, Dr. Rodzinski has had no definite word about the outcome of negotiations, but is expecting to hear shortly.

Many Candidates for Cleveland Post

Appointment of a new leader for the Cleveland Orchestra should be decided within ten days, Thomas L. Sidlo, president of the Musical Arts Association, operating the orchestra, told the writer. At the moment three conductors figure most prominently as a possibilty: Dimitri Mitropoulos, Vladimir Golschmann and Erich Leinsdorf. Others who have been mentioned are Alfred Wallenstein, George Szell, and Wilhelm Steinberg, the last said to have been warmly recommended by Vladimir Horowitz.

Ever since the announcement of Dr. Rodzinski's acceptance of leadership of the New York Philharmonic, musical circles are buzzing with rumors as to the conductor to fill the vacancy. Up to date no less than 89 names have been suggested, pushed, high pressured and whispered around town and in the offices of Severance Hall. The Executive Committee of 21 members, headed by Mr. Sidlo will probably appoint a committee of ten including Carl J. Vosburgh, manager of the orchestra, A. A. Brewster, treasurer, Percy W. Brown, Paul Feiss, A. C. Ernst E. J. Kulas, Edgar A. Hahn, M. L. Sloan, Frank G. James and Chas. B. Merrill and Adella Prentiss Hughes, to make a final decision.

While the practice of guest conductors is not uncommon, there are many arguments brought to bear against it. On the other hand, plans for next season's tours in the North, East and South make an early decision imperative.

It is evident that only the finest material is being considered. Naturally, the ever-present question of choosing an American conductor is much in evidence, but a majority of people of intelligence contend that quality in a conductor ranks first, regardless of whether his ancestors came over on the Mayflower or whether he has spent six, twelve, or twenty years in the United States—always assuming that he can carry on where Artur Rodzinski left off. And that would be a 100 per cent record!

BOSTON

(Continued from page 3)

and determined, martial and menacing. In place of the conventional movements, Harris divides his symphony into a Prelude, Chorale, and Fugue, the last a striking example of mastery of form. The work will not become immediately popular; it is too direct and uncompromising for that. But it will live long as an American expression of faith and courage. Harris was present to acknowledge the audience's considerable enthusiasm. The work was short-waved to Russia.

Prof. Hill, retired Harvard music head, also has had the pleasure of having his works premiered by the Boston orchestra. His First Symphony is a pure expression of musical ideas in urbane, well-bred fashion.

Soloist Borovsky brought to the Prokofieff a subdued, almost introspective, but remarkably effective treatment. The orchestra was cut down by a third to afford the correct balance to the soloist's interpretation. The result was piano playing of high artistic order, with not the slightest effort to captivate by bravura or display of technique. Orchestra, conductor and soloist were completely at one.

The previous week, the sixteenth pair of concerts included the Schumann "Spring" Symphony; Harold in Italy, by Berlioz; and Fantasia on a theme by Thomas Tallis for double string orchestra. by Vaughan Williams. This program was superbly conducted and played by the orchestra.

Ballet Evening

In Jordan Hall, on Feb. 25, Joseph Wagner, conductor-composer, led his Civic Symphony through a ballet evening with Jan Veen and his studio dancers. Mr. Wagner's own Danse Divertissement was done for the first time and proved to be piquant, entertaining, thoroughly enjoyable. Mr. Veen shows to good advantage in burlesque and comedy. The choreography, as a whole, was well contrived and executed. The Civic holds an important place in Boston's musical life and can always be relied upon to present the new and unusual. In spite of loss of many players to the armed services, the orchestra is having one of its most successful seasons.

A unique feature of Boston's musical life this season has been a series of Symphony luncheon talks by versatile Boris Goldovsky, who heads the opera department at the New England Conservatory. Given at the Copley-Plaza on Fridays, just prior to the Symphony concerts, these luncheons have attracted hundreds of concert-goers who listen to Mr. Goldovsky's analyses, anecdotes and musical illustrations on the piano, eating lunch the while, and thus fortified mentally and physically, off to Symphony they go!

Auditions for Singers Held

Singers are now being auditioned for "dramatized operas," in stage and radio versions, under the auspices of the Associated Productions, at Town Hall, New York. Applications for auditions by letter may be addressed to the Audition Director, Dept. C, Associated Productions, RKO Theatre, 214 East 14th St., New York City.

STEPHAN HERO OPENS MICHIGAN SERIES.
The violinist was heard in the first concert at Ishpeming, mining town in that state. Left to right, Mr. Pixley, associate manager; Mr. Hero; Vincent de Sola, his accompanist; George Quaal, founder and manager of the concerts.

LATE NEWS BULLETINS

Berkshire Festival Centre Suspends

A committee of board members of the Boston Symphony Orchestra, the Berkshire Symphonic Festival and the Koussevitzky Foundation, who had formulated plans to continue the Berkshire Music Centre this summer, "reluctantly decided" temporarily to suspend activities owing to war conditions, Serge Koussevitzky announced on March 4. Dr. Koussevitzky said that they planned to re-open the centre as soon as conditions permit, with the same distinguished faculty.

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Indianapolis Seeks Tax for Symphony

If a pending bill is adopted by the Indiana Legislature, the city of Indianapolis will be permitted to raise $50,000 annually for the support of the Indianapolis Symphony, Fabien Sevitzky, conductor. The proposed law would sanction raising of the municipality's school and city tax rates ½ cents each. In return the Symphony would continue and expand the unique concert series inaugurated by Conductor Sevitzky for school children and the general public.

Baltimore and San Francisco are the only American cities which have raised orchestra funds by means of a tax.

•

Buses for Artists "Non-Essential"

WASHINGTON, D. C.—Effective on March 15 the use of private buses for the transportation of entertainment groups including orchestras and other ensembles on tour will be brought under the prohibitions against non-essential driving, it was ordered by the Office of Defense Transportation on March 1. Special permits, however, may be issued to meet specific needs or exceptional circumstances.

•

Newark Stadium Plans Opera

NEWARK, N. J.—The outdoor Stadium Concerts, presented here annually for the past seven years, will not be held this year, it is announced by Mrs. Parker O. Griffith, president of the Essex County Symphony Society. Instead a grand opera festival, from May 4 to 9 inclusive, will be held under the direction of Giorgio D'Andria.

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Sees Birth of a New Audience

by LAWRENCE TIBBETT

Slowly and inexorably, there is a new force rising in the musical world today . . . it is glorious and tremendously fascinating to watch. A new type of audience is developing in America . . . according to Lawrence Tibbett, who in his constant appearances before the public, is in a position to know.

Purely American informality is the keynote to the new audience . . . it knows what it likes and is vociferous in saying so . . . no real artist minds this. The spontaneity and excitement of such an audience is one of the greatest spurs and one of the greatest rewards an artist can ask.

"This change has not come about overnight," Mr. Tibbett hastens to add. "I am not even sure I should say that it has come about, but there is a very strong trend that points the way. It is healthy, and I for one glory in it.

"I have talked to a lot of the singers and instrumentalists who are offering their talents to the camps and other service agencies, and almost all of them have had experiences similar to the one I had. I was singing for a group of men at camp . . . the evening was warm, I tugged at my tie, one of the boys yelled 'why don't you take it off'? I did, and the collar, too. I stood up there and sang the concert for them sans collar and tie. They loved it. If I had refused and acted stuffy it would have been hard going. As it was they accepted me as one of them, and gave me tremendous emotional support. I never sang for a better audience. They were mannerly (although I doubt if they would like to hear me call them that) sensitive and responsive and when they clapped I knew they meant it. There was no polite applause.

Lukewarm Audiences Decried

"As Heifetz once said, when he invited the audience to hiss, 'If you don't like it, hiss; if you do like it clap, but have an honest reason for what you do and do something!' This is an invitation to audience participation. After all a concert is made up of two parts, performing and listening. Both parts are active ones.

"Music is a natural function and deserves a natural response, like the one accorded sports. Did you ever go to a ball game where people felt they had to clap? Not on your life you didn't. They whoop it up; the same is true of a foot-ball game. Why not at a concert? It denotes an emotional reaction and that is what music is performed for.

"I shall never forget a concert at Poughkeepsie. The audience was full of youngsters from the surrounding girls' schools; they got so excited they squealed. There is nothing so stimulating. It was a sharp, emotional reaction. I loved it and was very much perturbed when one of the young girls I knew came back after the concert, apologized and said the teacher-chaperone had scolded them for making a noise.

"Don't let anyone tell you to pipe down. Participate in a concert as you would in a foot-ball game. Don't ever forget that a performer gets up there on the stage and sets in motion forces he possesses, and the audience sets in motion the forces they possess and the resulting partnership is what we call a concert. To tell the truth, the audience should have billing on the program. They are half the show.

Opera Too Formal

"I think one of the reasons for the formality at the Opera is the fact that most of the words are in a foreign tongue and lots of the people don't understand them. Therefore they wait to be cued. Most people are inately courteous and if they don't know when to clap, they will wait, rather than take the chance of interrupting. One of the advantages the Italians have always had is that in Italy almost all of the Opera is performed in their native tongue. They can understand it, follow it, and know what it is all about. When we have a larger repertoire of opera in English you will have a similar condition existing here. In fact, with the present trend toward audience participation, it is not too impossible to imagine that some day an Opera will be written using audience participation. Who knows, perhaps for the chorus intervals. There is a strong identification with the singer in all song recitals. Everyone loves to sing (even if they can't) and singing in unison offers a strong emotional release. So why not translate this emotional participation on the part of the audience into an actual participation?

Renaissance in Sight

"Certainly there is no telling where this new trend may lead—if it continues (and I believe it will), it may presage a renaissance in the concert field as well as touch every other form of musical endeavor.

"Most of our great artists have been singing in the camps and for the armed forces. These boys, the same ones who told me to take off my collar and tie, are going to want to hear these same singers when they return from the war. But there is a certain relationship between those boys and the singers that is real, and the still habiliments of the concert stage are going to be out of the picture. They know, 'that guy Tibbett, they have seen him without his collar and tie.' Do you think you can sell a boiled shirt to that kind of audience? I don't. And I am glad. I think it is a healthy growth. Music for the people and not just for a limited number of concert goers.

"In addition to the returning soldier and sailor there is another new group growing up here at home. A new crowd of concert goers who have money to spend, but limited time in which to spend it They are informal in dress and conduct, natural and healthy in their reactions—these people would either be disinterested in or frightened away by a program that is too stuffy."

RICHARD BONELLI

Photo by Marcus Blechman

NATALIE BODANYA

W. Colston Leigh Tells Of Untapped Morale Supply

Dear Musical Courier:

The Musical Courier, in the issue of Feb. 15, made editorial comment about a matter which has been of great interest to me. I quote it:

> "It gives us pause that England, in the midst of the greatest crisis of her history, can actually lay the foundation for a new center for music. The hard headed realists of the island empire hold the belief that music possesses a definite, tangible value in the social, cultural and political life of a nation. These pages have reported the extraordinary number of excellent concerts during the war period in England. This newest move signifies that the Englishman knows that he can harness the cultural forces of good music in the fiery days of war, as well as in the days of peace."

Your article is the answer to the recurrent question I face these days. Having been in the lecture business for the last 15 years, people keep asking me why in blazes I chose this particular time to enter the concert field.

I firmly believe that now is the time that I can do the most good to the most people by bringing them good music.

We have a large untapped reservoir of morale material in our music, and it is up to us to handle the distribution problem. If the army can create miracles in the ordnance departments, we civilians can certainly take a leaf from their book and see that people all over the country get an equal crack at the good music that is available to all and is so badly needed during an era like the one we are passing through.

I do not think that America has realized yet how badly music is needed at this moment. The individual artists are aware of this, and a quick résumé of their extra-curricular activities will prove my point. Why, just take the names of individual artists and see what they are doing on their own, and you will understand at once what I am talking about. I wouldn't book an artist who doesn't feel as I do about this matter.

Grace Moore has sung for the Canadian soldiers, our Air Force in Florida, and for the Army and Navy Relief Fund.

Lawrence Tibbett, in addition to his missionary work to have music recognized as a necessary weapon, has accepted office on the USO-Camp Shows Executive Committee, United Theatrical War Activities Committee, Metropolitan Opera Artists Victory Committee, United China Musicians Committee, and has sung for the Red Cross, Treasury Bond Drives (as well as having made records for them), the Naval Academy at Great Lakes, the Merchant Seamen, and the Russian War Relief.

Conrad Thibault has given his services to the Air Force in their Camps, the Stage Door Canteen, the Seamen's Canteen, the Red Cross, the Victory Concerts, Treasury Department (as well as having made records for them), the Victory Book Campaign, the Bond Rally on the Air, the Infantile Paralysis Fund.

Margaret Speaks is constantly busy singing for the Stage Door Canteens, USO programs at the camps, Red Cross, Treasury Department, British War Relief, Merchant Marine Canteen as well as the Treasury Department's Radio Program.

Alexander Kipnis has performed for the following: the Russian War Relief, British War Relief, United China War Relief, the Treasury Department, United Jewish Charities as well as the Federation of Jewish Clubs.

Ray Lev has played not once but twice for some of the following: Russian War Relief, Stage Door Canteens, Military Camps, on board the Navy boats, for the Treasury Department . . . and others.

Dougherty & Ruzicka are great favorites at the Stage Door Canteen, the Red Cross (they have played three big benefits for them), the Treasury Department's Bond Rally, the Army and Navy Relief, the USO, Free France and the British War Relief.

Natalie Bodanya has opened two canteens, sung for the United Seamen's Service and repeatedly at the Stage

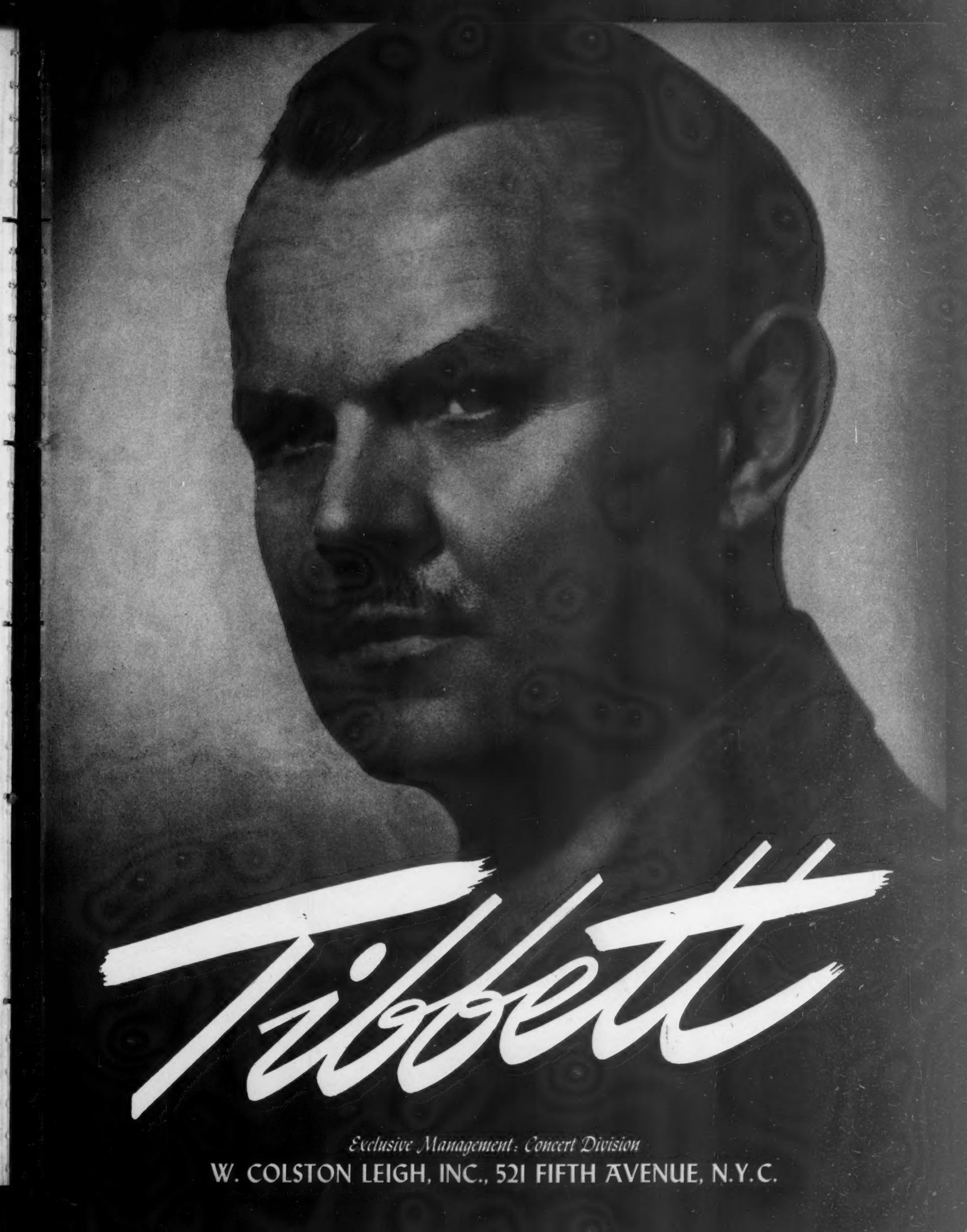
(*Please turn to page* 16)

Secret of Susanne to Tour under Leigh Direction

Now that the transportation problem has made it necessary for the Metropolitan Opera Association to curtail many of its usual bookings, those towns affected need not want for opera. The Secret of Susanne, by Wolf-Ferrari, has been revived and offered this season by two popular Metropolitan artists, Natalie Bodanya and Richard Bonelli. Because it needs a cast of but two singers and one actor, the production will be able to surmount the transportation problem to those towns which otherwise would miss their yearly opera fare.

Although the music of the Secret of Susanne is familiar to music lovers, few Americans have had the opportunity to see the opera itself. Written in 1909 by Ermanno Wolf-Ferrari, with text by Enrico Golisciani, the opera had its American premiere at the Metropolitan in New York, March 14, 1911. The music is gay and effervescent, the story has a charm all its own, the cigarette aria, sung by the heroine, being a particular favorite. Wolf-Ferrari's one-acter has been included at various times in the repertory of the Chicago Opera as well.

In the touring production, incidental music will be furnished by Joan Field, violinist, assisted by a pianist. According to W. Colston Leigh, who is presenting The Secret of Susanne, the plans are to book it from coast to coast.



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N. Y. Concerts: Novel Symphonic and Recital Programs Bring Many Debuts

SYMPHONICALLY SPEAKING, the New York concert halls during February have echoed to a great variety of music of interesting calibre. Arnaldo Estrella, Brazilian pianist, made his North American debut on Feb. 7 when he was soloist with the Philharmonic under Bruno Walter in the B flat minor Concerto of Tchaikovsky, a technical *tour de force*, but he did not play it so. Rather was there a bit of the academic. Withal a tasteful reading, technically adept but lacking in fire and brilliance. Walter gave excellent support. Mozart's Haffner symphony, the Bacchanale from Wagner's Tannhäuser, the overture to Rienzi and the funeral music from Götterdämmerung were the other numbers.

John Barbirolli was the conductor of the Philarhomnic concert (Carnegie Hall, Feb. 11) that had two unusual experiences, Deems Taylor's graphic and well-scored Marco Takes a Walk and Villa-Lobos' piquantly rhythmed and multi-hued Suite, Descobrimento do Brasil. The rest of the program was Rossini's Oveture L'Italiana in Algeri and Beethoven's Seventh.

American Festival Opens

Music-loving Mayor LaGuardia and his resourceful aide, Morris Novik, also an enthusiast in the tonal cause, sponsored the current Fourth American Musical Festival begun at Hunter College Auditorium Feb. 12, and closing Feb. 22. The programs were broadcast by the Municipal Broadcasting System (Station WNYC). The opening concert offered the Processional by Deems Taylor, led by the composer; William Grant Still's diffuse and too long G minor Symphony, Dean Dixon conductor; vivid Piano Concertino by Walter Piston, done brilliantly by Beveridge Webster; Paul Creston's lively Concertino for marimba and orchestra, with the delicate solo assistance of Ruth Stuber Jeanne; Quincy Porter's Poem and Dance, expertly orchestrated, and modernly harmonized. Leonard Liebling was the commentator with Our American Music as his subject.

Bostonians Return

French music held the boards at the Boston Symphony evening concert (Carnegie Hall, Feb. 13) with Milhaud's Le Cortège Funèbre, Debussy's The Blessed Demoiselle, Ravel's Scheherazade and the same composer's Daphnis and Chloe Suite No. 2. In the Debussy opus, the singing of Marcelle Denya, soprano, had atmosphere, and Jennie Tourel, contralto, pleased with rich tones and stylistic ease. Excellent was the female chorus of Sarah Lawrence College (William Schuman, director) fresh young voices perfectly trained. The orgiastic finale of the Daphnis and Chloe was worked up by Koussevitzky into a whirlwind of power and passion, inciting the listeners to prolonged ovations.

The morning of the same day and in the same hall the Philharmonic had its Children's Concert, when Kenneth Gordon, youthful violinist, showed remarkable assurance and facility in the first movement of Lalo's Symphonie Espagnole. The real hit of the occasion, however, was the first performance of Percussional Melèe, bright and provocative music by the conductor, Dr. Rudolph Ganz.

For its Sunday concert (Carnegie Hall, Feb. 14) the Boston Symphony gave a repetition of The Blessed Demoiselle, Mozart's C major Symphony, No. 34 and Sibelius' Second in D major.

A special concert for Philharmonic subscribers (Hotel Plaza, Feb. 14) listed Mozart's Eine Kleine Nachtsmusik, Mendelssohn's Italian Symphony, Debussy's Petite Suite, two Grainger *morceaux* and Strauss' Tales From The Vienna Woods. John Barbirolli conducted.

At the National Orchestral Association concert (Carnegie Hall, Feb. 15) Roman Totenberg was the admirable violin soloist, adept and tasteful, in Mozart's Adagio (K. 261) and Saint-Saëns' Introduction and Rondo Capriccioso. Leon Barzin led his well-ensembled corps in Binder's Concertante for String Orchestra, Bennett's Hollywood, and an interesting String Quartet (with orchestra) by Martinu, the assisting foursome being the WQXR Quartet.

Wagner by Philadelphians

Friedrich Schorr exhibited his veteran experience as a Wagner singer at the Philadelphia Orchestra concert (Carnegie Hall, Feb. 16) in two solos from Meistersinger and the last scene from Die Walküre, the latter done with Marjorie Lawrence's authoritative partnership. Beethoven's Leonore Overture and Fifth Symphony had noble treatment from Eugene Ormandy and his masterful players.

Fritz Kreisler was enjoyed with the Philharmonic (Carnegie Hall, Feb. 18), when he did solo parts of his own Concerto in the Style of Vivaldi, and the A minor Concerto of Viotti. The purely orchestral portion of the evening presented John Ireland's Epic March, Delius' Song of Summer and Ernst Toch's Big Ben Variations. John Barbirolli conducted.

Eugene Ormandy's list for the Philadelphia Orchestra (Carnegie Hall, Feb. 23) had two Bach-Schönberg choral Preludes, Beethoven's violin Concerto and Brahms' Fourth. The Schönberg pieces were a happy revival, beautiful in creation and performance. Carroll Glenn shone as the Beethoven soloist in a deeply felt and sure-fingered presentation.

Always a musical and pianistic treat, the Bartlett and Robertson two-piano art (Town Hall, Feb. 24) radiated fascinatingly in a tasteful program immaculately performed.

John Barbirolli and the Philharmonic (Carnegie Hall, Feb. 25) were in high form with Prelude and Fugue, C minor (first performance) by Bach-Gomer; Vaughan Williams' Pastoral Symphony; Variations for String Orchestra on a Tchaikovsky Theme, Arensky; and Suites No.'s 1 and 2, Daphnis and Chloe, Ravel.

In Recital Halls

Late January concerts in the metropolis were those of Eunice Eaton (Times Hall, the 26th) pianist; Alice Anderson, soprano (Carnegie Chamber Hall (27th) and Donald Ashton Mandell, pianist (Town Hall, the 27th).

All three represented New York debuts with more or less standard programs. Miss Eaton played with assurance and understanding and had warm plaudits as reward. Unusual at the Anderson concert was a set of three Cantatas, expertly arranged with small instrumental ensemble by the singer's husband, Robert Hufstader. Karl Kritz gave admirable piano accompaniments for the fluent and artistic singing of the soloist. Miss Anderson appeared again on Feb. 3 in the same auditorium as before, and again with Mr. Kritz and a small ensemble, and repeated her success of the previous week. Mandell showed pianistic sincerity, repose and finish, reaching tops with Beethoven's Sonata opus 31, No. 2.

Out of the Usual Round

A new war song is always an event these days. At the annual Yuletide Dinner of the Lotos Club (Jan. 25) Roy Harris produced his own militant contribution, eloquently sung by Leonard Merrill of Boston, with Mrs. Roy Harris at

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pianist, appeared in joint recital with Anna Kaskas, contralto, on Feb. 7 in Brooklyn, and gave a recital in New Britain, Conn., in the Lithuanian Hall on Feb. 21, which was arranged by Station WNBC.

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GINA VALENTE WITH JUDGE LEOPOLD PRINCE

who conducted the orchestra recently in Carnegie Hall, New York, when the nine-year old pianist played a Haydn Concerto.

the piano. The music is sturdily and martially simple, set to stirring prose also written by the composer.

The late Augustus D. Juilliard (founder of the great school bearing his name) was honored with a commemorative concert at Carnegie Hall (Feb. 5) given by distinguished alumnae and faculty members of the institution, Josephine Antoine, Muriel Kerr, Carroll Glenn, Felix Salmond, and Albert Stoessel who conducted the orchestra.

Next afternoon at Town Hall, admirers of Guiomar Novaes were regaled with her informed and ingratiating pianism revealed in a representative program highlighting especially Chopin's B flat minor Sonata and pieces by Poulenc, Philipp and Villa-Lobos.

A real song stylist is contralto Elsbeth Ball, heard at Town Hall (Feb. 7) and winning her hearers with unusually fine interpretations euphoniously delivered with a voice of excellent texture.

League Goes Percussionist

Novelty but not much charm featured the League of Composers' concert (Museum of Modern Art, Feb. 7) with a program devoted solely to percussion music in unusual combinations conducted by John Cage. The ensemble, changed for each number, had fourteen performers. The composers were Messrs. Cage, Lou Harrison, Henry Cowell, Jose Ardevol and Amadio Roldan.

Red-velvet-garbed Dusolina Giannini, at the concert of the New Friends of Music (Town Hall, Feb. 7) sang the seldom-heard seven Lenau Lieder of Schumann, opus 90, mastering their subtle moods with rich and smooth tone. The Roth Quartet furnished Haydn and Schumann numbers in lovely performance.

The Harp Department of the Curtis Institute of Music, with Carlos Salzedo as instructor, gave a recital (Carnegie Chamber Hall, Feb. 8) featuring six young and attractive artists: Janet Putnam, Anna Bukay, Margorie Gibson, Eleanor Welch, Marjorie Sutter and Deanne Muenzer. The young musicians possessed high spirit and genuine understanding. Salzedo's Scintillation, played by Miss Putnam, had a particular ovation.

Artists in U. S. Bow

Making his North American debut, Alexander Uninsky, Russian pianist, created a marked impression (Carnegie Hall, Feb. 9) through thorough musical projection and considerable technical command. A greater degree of lyric tone might have been desired by some hearers. The Liszt B minor Sonata was the monumental pièce-de-resistance.

At her New York debut recital (she had previously been heard frequently in radio) Olgo Coelho, Brazilian soprano and guitarist attracted a large audience (Town Hall, Feb. 9) in a diversified program of French, Italian and Brazilian compositions. The event was thoroughly delightful, what with the performer's beauty and winning personality, her explanatory remarks about the music, seductive use of voice and complete virtuosity on the guitar.

The Town Hall Endowment Series presented a short program (Feb. 10) by the Collegiate Choral, conducted by its founder, Robert Shaw. The occasion represented an emergency, for the concert was to have been given by Jan Peerce, who became suddenly indisposed. Mr. Shaw sent out a hurry call for his singers and about forty responded. The concert was called a "rehearsal," but in reality much excellent singing came off and was rightly enjoyed by the audience.

N.A.A.C.C. Has 10th Birthday

The National Association of American Composers and Conductors observed the tenth anniversary of its lively and useful existence on Feb. 13. To commemorate the event, Mrs. Henry Hadley, widow of the late founder of the organization, gave a reception and supper at her studio home, 15 West 67th Street, for the officers and directors. The next evening, a novel celebratory concert took place there, given by Frederic Vonn, who played his own Six Preludes for piano; Alice Howland, soprano, who sang four songs by Samuel Barber, Charles Ives, Philip G. Clapp, Norman dello Joio and Louise Snodgrass; and Mary Becker and Bertha Melnik, who performed William Berwald's Sonata for violin and piano, opus 21.

Ellen Ballon, in recital reappearance (Town Hall, Feb. 13) had several music critics applauding, and that surely is musical news. Her improvement in recent seasons has been immense and she now is a first-rank artist. Instinct with thought and feeling, and superbly equipped technically, her performances had lofty quality.

Sonatas by Masters

Rudolf Serkin and Adolf Busch gave the progam of the New Friend of Music (Town Hall, Feb. 14). The two played Bach's E major Sonata and Schumann's in D minor. Busch had a solo spot with Bach's C major Sonata for violin alone. Hardly any need to tell Musical Courier readers about the elevated art of the pair of performers and about the response of the absorbed audience.

Town Hall (Feb. 14) was the scene for the American debut of Polyna Stoska, a tall, blonde young soprano from Worcester, Mass., former Juilliard student and operatically experienced in Berlin. Her voice is powerful, brilliant and yet essentially lyrical, as shown in songs, and excerpts from Lohengrin and Walküre, accompanied by the inimitable Edwin McArthur.

The Music Forum (Town Hall, Feb. 17) held its second session, this time with works by Aaron Copland. Virgil Thomson served as commentator and Kenneth Klein as chairman. Copland's clever and pungent writing was exemplified in his Music for the Theatre, scores for three films and the characteristic Piano Sonata, devotedly played by Leonard Bernstein. Daniel Saidenberg led his Symphonietta, with its refined tone and smoothness and finish in execution.

Arnaldo Estrella's first New York recital (Town Hall, Feb. 17) gained many encomiums for that young Brazilian pianist. His chief number was Beethoven's Appassionata Sonata, whose organic line he maintained splendidly. Impetus and grace were in his performance of music by Chopin, Cimarosa (two small Sonatas) Brahms, and Spanish and South American composers.

In the String Category

Other February recitals: Nathan Milstein (Carnegie Hall, the 7th) bowled over his large following with performances of sparkling superiority. This was violin art that appealed both to the mind and the emotions. Vivaldi's Chaconne, Bach's E major Parita, Beethoven's G major Sonata (Max Lanner at the piano) and three Paganini Caprices for violin alone, had the listeners cheering.

The next evening (8th) Dushkin partnered with Erich Itor Kahn, pianist, at Town Hall, in the second program of their Profiles Of Three Centuries of Music for the Violin. Leclair, Mozart, Stravinsky (Suite Italienne) Bach, Ravel, Gershwin (Short Story) and others, found in Dushkin an interpreter who reproduced every style faithfully and with faultless witchery of tone, fingers and bow.

Fredell Lack, Oklahoma violinist, made her first New York bow (Town Hall, 12th) with Vivaldi's G minor Concerto, Dvorak's A minor Concerto, Dohnany's C sharp minor Sonata, etc. The young woman has a pure, warm tone and sincere delivery, but not enough bravura technic as yet for some of the more demanding pages she essayed. Her accompanist was Leonid Hambro, Musician Second Class, U.S.N.R.

An Evening of Romantic Music was the title of mezzo-soprano's Carmen Reubben's recital (Barbizon-Plaza, 15th) with accomplished Carroll Hollister doing the piano parts. An ambitious program, including Schumann's Frauenliebe und Leben cycle, found worthy interpretative hearing through the medium of an agreeable voice skillfully used.

Jenny Grey, Russian soprano, effected a New York debut (Carnegie Chamber Music Hall, the 18th) before a distinguished houseful of auditors. Eleven Russian songs and seven of mixed nationalities were done in musicianly and feeling manner with a voice of exceptional scope and color.

Brailowsky's fifth Chopin recital (Town Hall, 19th) in his series of six, continued to interest music-lovers and students deeply. He is to be thanked for playing many Chopin works that are hardly ever heard any more, especially the earlier ones.

On the 17th, Alexander Borowsky, Russian pianist made Carnegie Hall ring with applause for his scholarly and technically proficient performance of Beethoven's Appassionata Sonata and other standard works.

Various Events

Additional mention should go to the Festival of Jewish Arts, presented (Town Hall, Feb. 6) by pianist-composer Jacob Weinberg with numerous assistants and a most interesting program. Dr. Ira Eisenstein, associate leader of the Society

(Please turn to page 23)

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Troubled Orchestral Waters

Since war times are unusual times, the symphony orchestras of the country are finding new problems to surmount, and they are, in the main, doing a remarkable job. However, there have been some signs of unwonted stresses and strains, principally connected with certain budgetary matters, the scarcity of first-rate young male talent among the players, and the fact that subscribers, most of whom are strikingly faithful, must conquer unaccustomed travel obstacles to attend the concerts.

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The situation is made more complex by the fact that several of the leading orchestras are in the throes of changing conductors. This usually means some overhauling of the artistic policy, and frequently that of personnel. The Chicago Symphony has recently appointed Désiré Defauw as musical director of the coming season; the New York Philharmonic-Symphony orchestra has summoned Artur Rodzinski to the same post, and the conductorship of the Cleveland Orchestra, which the latter is vacating, is expected soon to be filled.

In all these cases, it is to be anticipated that there will be some retesting and perhaps replacement of a few key players, as this takes place on a moderate scale with almost all symphonic organizations yearly. Resignations are accepted as players move on to more lucrative posts, sometimes in the concert or radio fields, and elder members are now—one is thankful to say—increasingly having their faithful services rewarded with pensions from the orchestral funds.

In the case of the New York Philharmonic, considerable hue and cry has been raised because fourteen players were somewhat summarily named as slated to be dropped at the end of this season, some of whom were veterans and distinguished solo artists, while three others announced their own impending retirements. The announcements were made by the board of directors, through Marshall Field, chairman, and it was said that the changes were dictated by a desire to improve the artistic quality of the ensemble. Whether such a statement was either wise or tactful is a problem that the board must confront when alone with their consciences. It is not, we venture to state, exactly the procedure that has in the past been dictated by artistic protocol.

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In any event, the fourteen, organized into a committee, have appealed to the musical union, the charges being launched against Dr. Rodzinski, who is also a member of the national body of that organization, and who had been given, it is understood, *carte blanche* to control the personnel and policies of the orchestra by the directors. Whether or not he himself recommended the changes involved has not been definitely established at the moment, but in any case the directors and presumably the management concurred in them. Coincidentally, it is said, the management has been desirous of cutting several weeks from the season and that the union has found this a matter of contention.

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The situation has also served to throw a spotlight on the somewhat fluctuating artistic policy of the Philharmonic. The players assert with some justice that the vast parade of guest conductors in the last several seasons has deprived the orchestra of a definite controlling personality. It is hardly possible to blink the fact that since the departure of Toscanini, the artistic prestige of the organization has been extremely variable, and in the main has resembled the descending, rather than the rising, line of a graph. Whether the economic stresses of the times are altogether responsible for this is doubtful, as the orchestra had at its command most of the eminent baton figures of Europe, almost any one of whom would have been eager to accept an important post as a regular assignment, and frequently, it is to be supposed, at less than upper-bracket salaries, as these are figured in radio circles.

Water over the dam is not to be recalled, and the policy of the Philharmonic in the future—after the echoes of this somewhat disturbing affair die out, as we think they will speedily—should be to conserve and to make more illustrious the great name of an important musical landmark. And this should be done by wise and conservative musical handling of its unequalled material by a musician of thoroughly conscientious sort, who should be also sufficiently brilliant to attract the public. In Dr. Rodzinski, the directors believe, they have found this phenomenon. Let us wish for the venerable Philharmonic more stable and prosperous years in the immediate future.

•

At the same time, the storm over the Philharmonic policies reminds us sharply of the dangers inherent in what we can term the permanent guest conductor custom. Only recently one conductor is said to have cancelled his guest appearance scheduled with the Chicago Symphony when he learned that the board of directors had already selected a permanent leader.

We must sympathize to a certain extent with this conductor's chagrin. Every guest leader knows well that he is engaged to parade his gifts before the local board and audience. Then, *dio volente*, if he strikes somebody's fancy and possesses the necessary connections, he may become a hopeful candidate on the long cue of expectant gentlemen. Without the incentive of permanent conductorship, probably few leaders would bother with the painful ritualism of guesting.

Musical Memories

From the Musical Courier's Files

A MUSICAL WEDDING.

Luisa Tetrazzini was married in 1926 to Pietro Vernati of Rome in the Great Hall of the Palazzo Vecchio in Florence, her native city. The civil ceremony, performed by the Mayor of Florence, was witnessed by a distinguished assembly. The marriage was ended a few years later by a divorce. Mme. Tetrazzini died in 1940.

The ceremony of selecting a conductor is too often clouded under dark and mysterious rites. Entirely too much power and authority is frequently centered in inept or non-expert hands, or worse, rests with persons who must own to personal reasons for their choice. Some appointments in recent years have not yet been explained.

Since orchestras are recognized as cultural-social instruments in the community, let us utilize more sensible and more democratic approaches to the selection of their leaders.

• • •

Cincinnati's Example of Stability

Encouraging reports come from some of the large institutions of music attesting to the vitality of music in our Nation's greatest war. In general, enrollment in the major conservatories is higher than in previous years. Private teachers in many sections, particularly in the war plant regions, likewise report larger classes.

Typical of this wartime growth is the situation in Cincinnati where that respected old national institution, the College of Music is thriving in the heart of the Middle West. In his report to the stockholders of this endowed school, one of the thirty-two recently designated by the National Association of Schools of Music as authorized to grant Master Degrees, the Managing Executive, Fred Smith, shows a 41% increase in student registration. Despite the demands of the armed services, which have already drawn twenty-two male students to the colors, the College of Music enrollment remains at 500, Mr. Smith reports.

This is indeed a splendid example of the stability of music education in a time of national emergency.

VARIATIONS

By Leonard Liebling

An amazed public has been following the newspaper stories of the unsavory linen washing of the New York Philharmonic, and at this writing the final results are not yet reached.

Rodzinski wishes to improve the quality of the orchestra and so he advises the discharge of fourteen men. Another rumor says Rodzinski has not led the Philharmonic long enough to know the individual abilities of the players, but he desires to make positions for some of his ensemble from Cleveland, and so he tries to get rid of the unwanted fourteen. Further gossip states that the Philharmonic offered its personnel a reduction of pay and seasonal curtailment, which the fourteen refused, and so the management wished to oust them and used Rodzinski as the executioner. The fourteen accuse the Philharmonic board of issuing misleading statements concerning the situation. The board accuses the fourteen of the same thing. The fourteen declare that Rodzinski has damaged their reputations by his alleged request for their discharge, and so they ask the musical union to suspend him from conducting the Philharmonic or any other orchestra in America.—There you have most of the gossip and public statements, and you can take your choice. On the whole, however, you probably consider the mess an ugly one for an orchestra with an honorable record of a century of existence.

There has been criticism of the performances of the Philharmonic this Winter, and experts pointed out that the orchestra was far from the perfection maintained during the Toscanini regime. They agreed too that the reason was the guest system of conductors, whose short tenures of office, limited authority and few rehearsals, could not possibly achieve ideal playing. Their point seemed to be proved by the New York visits of the Boston and Philadelphia Orchestras whose performances under permanent conductors have been altogether splendid this season.

Rodzinski distinguished himself in Cleveland as a first class drillmaster, and of course he is too a thorough and versatile musician and interpreter. If the present dispute is straightened out (it must and will be) and Rodzinski remains, it seems a hopeful prospect that the Philharmonic ultimately should regain the esteem of those who criticized so sternly this season.

* * *

Turn about is fair play, so with the best Broadway tunes marching into Carnegie Hall, it is no cause for wonder that one of the best opera sopranos goes into a Broadway movie house. In this case, Grace Moore at the Roxy Theatre. Probably some purists may raise their lofty brows thereat, but the trend of the times is away from certain artistic ethics long in practise.

This question of ethics is a funny one. I remember when New York critics like Krehbiel, Henderson and others threw conniption fits because Richard Strauss conducted concerts at Wanamaker's Department Store. The public, however, decided that the music was as good there as at Carnegie Hall. Later several famed artists appeared in vaudeville theatres, again the critical brotherhood rose in frantic horror, and again the public found nothing wrong with the performances. In time, the newspaper gentlemen learned to accept the changed order, when Orville Harrold first sang at the Hippodrome between elephant acts, and then secured an engagement as a member of the Metropolitan Opera Company; when Nino Martini began his career by charming radio listeners and wound up at the Metropolitan; when Lily Pons, Grace Moore and other prima donnas of that organization developed into movie stars; when Fritz Kreisler made phonograph records of popular songs; when Paul Whiteman's band joined with the country's best symphony orchestras in concerts of jazz; when Benny Goodman and Duke Ellington did swing music at Carnegie Hall; when Rodzinski programmed Kern's Show Boat excerpts; when the august Toscanini swung his baton over a Morton Gould Rhumba and Gershwin's Rhapsody In Blue.

There is no doubt that some kind of musical evolution or revolution is going on in our land, but I defy anyone to analyze it exactly. Meanwhile, to borrow a phrase from William Dean Howells, what will "tomorrow's confusion" bring forth?

* * *

Coda to the foregoing: The other evening at the night club La Martinique, Ernest Hutcheson of the Juilliard School was in a party at one of the tables. Discovered by the presiding songstress, Jane Pickens, Hutcheson received a public dare from her to get up and play a piece on the piano. Embarrassed but fearless, he did, and chose Chopin's Valse in C sharp minor, done with typical Hutcheson facility and elegance. During the performance there was fascinated silence in the usually noisy place and after the last measure the hearers cheered, roared and pounded their applause. Again the how proved more important than the where. It is relevant to add that Miss Pickens herself is a graduate of Juilliard!

* * *

At the first WNYC American Music Festival concert on Lincoln's Birthday, I gave a broadcast talk during which I said that the late Josef Stransky, when he was conductor of the Philharmonic from 1917 to 1923, was opposed to playing music by Americans and did so only under strong pressure. I related too that he had told me, "I don't like to put those works on my programs because an empty house results. When I play such music, I might as well hang a red sign in the lobby: Warning! Small pox inside."

Composer A. Walter Kramer (now managing director of Galaxy Music Corporation) takes me to task, and kindly sends the imposing list of American compositions done by Stransky during the six years of his Philharmonic service. Limits of space prevent publishing the long roster, but it may be said that the total number was 73. In 1922-23, Stransky performed 16 Americans; in 1932-33, ten years after he resigned, the Philharmonic featured only 8 Americans. Toscanini, Walter, Dobrowen and Lange were the conductors then. (All of us are glad that Toscanini has seen the green light since.)

Stransky seems to have preferred the American ancients like Gilbert, MacDowell, Chadwick, Rubin Goldmark, Beach, Hadley, Loeffler, Paine, Converse, Mason, Stillman-Kelley. They figured 39 times in his six years, as against 34 times for all the other Americans he performed, including some songs by Kramer.

* * *

In a recent issue of the *New York Times*, the music department tells of comments scribbled by orchestral players on the rented scores from which they often play. One had a bloodstain, and above it was written: "I killed this mosquito with my bow because it bothered me. Stadium, July." On another page a bassoon player pencilled: "It was here that the conductor begged, 'Come out, bassoon, let us hear you; come out, we love you.'" An instrumentalist put his name on the music of Shostakovich's Seventh Symphony, and another wrote under it, "So what?" In the same long work, after the last note, a violinist noted down: "From here on you can relax, boys."

* * *

Good new musical stories are scarce, so this department gladly borrows one from Moses Smith, newly appointed president of Music Press, Inc.

He tells about a man who brought home a cello that had only one string. "Stopping" a certain note, he played it for hours, without changing, and kept up the proceedure day after day. Finally his exasperated wife said, "What on earth are you doing? All the other cellists I ever heard, use their five fingers and go all over the instrument." "Ah," replied the chuckling performer, "that's just it. They're looking for the right note. I've found it!"

* * *

And then there is this no less lovely jesting from Leonard Lyons' radiant column in The Post:

> Al Lackey, the husband of Sophie Tucker, was in Reuben's last night with Charles Cambridge Green, the Broadway jeweler. Green, ever mindful of a possible sale, complimented Lackey upon his appearance. "Yes, Al," said Green, "you look well" . . . "Thank you, Charles," the boastful Lackey acknowledged. "And 20 years from now I'll look even better" . . . "Yeah?" Green challenged. "What are you—a Stradivarius?"

* * *

Overheard by E. F. at the Metropolitan during the ironing scene in Louise: "Now I know where I can get my shirts done while the laundry crisis is on."

* * *

From the *World-Telegram* of February 18: "Music hath charms, but Randolph Jones, conductor of the Jersey City Philharmonic Society, also believes in hard, cold cash. Before every concert he tosses from the podium a pay envelope for the night's work to each of his 72 musicians to stimulate morale. It works."

* * *

There's a new technicolor film in the offing (made in London) called The Great Mr. Handel dealing with the life and music of that composer. I've seen the preview and it is enchanting, an opinion shared also by Dr. Damrosch, John Erskine, Isidor Achron, Eddy Brown, Lea Karina and other tonalists. Don't miss that treat when the picture reaches the public screen.

* * *

There's one thing I envy Alexander Brailowsky for (beside his superb Chopin playing) and that's his ownership of the original manuscript of Chopin's A flat Polonaise.

* * *

Humorist H. I. Phillips of *The Sun* asks: "Would you say that Petrillo fiddles while the radio officials burn?"

* * *

M. B. H. reports: "Might I remind the shoe rationing officials to watch the operatic repertoire? Mascagni's Lodoletta is based on Ouida's novel, Two Little Wooden Shoes. Meistersinger features Hans Sachs' shoe shop. Rabaud's Marouf has a cobbler as hero, and so has Ricci's Crispino e la Comare. On the other hand, a clean bill of health goes to shoeless Elektra and Kundry."

* * *

"Do you know that there is a new rose called Sonata," inquires J. P. F., "advertised like this: 'All the delicate tones and vibrant harmonies of a musical masterpiece seem to have found living expression in the exquisite form, appealing perfume, sparkling color of this Everblooming Rose?' Perfumed Sonatas? Where?"

* * *

From T. P.: "The news tells that a Concerto For Hot Fiddle has been composed by a Musician First Class in the U. S. Navy. Appropriately enough his name is Paul Nero."

* * *

Critic Virgil Thomson says in the *Herald-Tribune* that Wagner is an uneven composer. Could he mention one who isn't, even including the three B.'s?

CINCINNATI: Toscanini Concerts Prove Rare Musical Experiences

By MARJORIE GARRIGUE

CINCINNATI—The Toscanini concerts in Cincinnati should be considered from three points of view—anticipation, realization and remembrance.

The news that the renowned conductor would lead a special concert here was broken to the general public one morning at breakfast in a front page story appearing in the Cincinnati Enquirer. Within two days the management of the Cincinnati Symphony announced the potential sellout of Music Hall without the necessity of even opening the box office. The seat sale was conducted by mail only, checks enclosed. Within a week the management announced that Toscanini would conduct not only on Saturday night, Feb. 13, but would also repeat the concert on Sunday evening, Feb. 14.

Meanwhile, members of the Cincinnati Symphony smiled bravely but shivered inwardly. What would this experience mean to them? Would Toscanini deride, browbeat and hammer them into trembling submission?

On the day before Toscanini's arrival to take over for a series of four rehearsals, Cincinnati's permanent conductor, the genial Eugene Goossens, addressed his men briefly. He assured them most persuasively that all these wild rumors about Toscanini's temperamentalism were groundless, that the venerable master of the baton was at all times the perfect gentlemen, and so on. Then, abruptly, Mr. Goossens wound up his consolatory counsel with the benediction: "And God be with you!"

Impressive Music-Making

In the most reverential sense, God *was* present at the Toscanini concerts. The infinite beauty caught by Schumann, Brahms and Wagner was translated into divine music. The audiences were transported to fairylands of celestial beauty by the magic of a wand manipulated by a venerable and humble high priest before the altar of pure art.

During his entire week in Cincinnati the famous conductor posed for no publicity, attended no social functions, went only to three or four dinners with friends, divided his time between the Netherland Plaza and Music Hall. When the concerts were over, he vanished quietly from the Queen City. However, he remained in the memories of music-lovers of Cincinnati and surrounding cities. They have erected a spiritual monument in his honor.

The men of the Cincinnati Symphony Orchestra will never forget Toscanini. They speak of him with tenderest admiration. One said: "What a wonderful experience—it seems like a dream!" Another remarked: "Now I feel that I should retire because I have reached the pinnacle of musical experience."

Photo by Marsh Studio

A GROUP AT THE ANNUAL ORCHESTRA BENEFIT

of the Cincinnati College of Music, held in the College Odeon on Feb. 9, included, left to right, Dr. Martin G. Dumler, vice-president of the College Board; Mrs. Robert S. Alter, chairman of arrangements; Walter S. Schmidt, president of the Board; Marjorie Garrigue, pianist, who played the Beethoven G Major Concerto; Walter Heermann, conductor, and Colin O'More, tenor.

Cincinnati College of Music Benefit Successful

CINCINNATI. — More than $450 was raised at the annual benefit concert of the Cincinnati College of Music Symphony Orchestra. The auditorium was filled to capacity by an audience which applauded conductor Walter Heermann and his soloists, Marjorie Garrigue, pianist; and Colin O'More, tenor. Following the third symphony of Brahms, Mr. O'More sang Lenski's aria from Eugene Onegin and an aria from Mehul's Joseph. Miss Garrigue played the fourth piano concerto of Beethoven. Mr. O'More sang the Prize Song from Wagner's Meistersinger and the program concluded with the overture from the same work. N. N.

Robeson in Toronto

Paul Robeson made his third appearance in Toronto within a year when he opened his February tour there. He will spend March on the Pacific Coast and in the Northwest. His associate artist this season is William Schatzkamer, pianist.

METROPOLITAN

(*Continued from page* 6)

Feb. 26.—In Boheme, Sayao touched one's heart with her intensely lovely Mimi. Nino Martini, after some early uncertainties in pitch found himself and made his Rodolfo a believable presentation, fluently sung. Annamary Dickey has not the pertness and fluidity for the role of Musetta. Cordon's Coat Song again was an outstanding feature of the evening. Sodero conducted.

Feb. 27.—Die Walküre matinée once more furnished the familiar great cast with Traubel, Melchoir, Huehn (Wotan) List (Hunding) Branzell (Fricka). Rose Bampton was the Sieglinde, beautifully sung. Leinsdorf conducted.

Feb. 27.—Marriage of Figaro was a joyful event, ideally ensembled and devotedly conducted by Bruno Walter. Pinza (Figaro) Steber (Countess) Risë Stevens (Cherubino) Sayao (Susanna) Brownlee (Almaviva) Petina (Marcellina) De Paolis (Basilio) acted the comedy irresistibly and intoned the solos and concerted numbers in a style that must have suited even finical Mozartean epicures.

On the same night, the Russian Opera Company gave Eugene Onegin in concert form at Mecca Town Hall; the Salmaggi Opera Company was heard in La Boheme at Mecca Temple; the Folk Opera Company (under Carl Bamberger) did The Bartered Bride in English for a children's audience at the Brooklyn Academy of Music.

LEIGH

(*Continued from page* 10)

Door Canteen, also for the Merchant Marine Canteen and for the Russian War Relief.

Abram Chasins is the regular commentator on the Treasury Department Hour over WQXR each Sunday . . . He also plays weekly Victory concerts at the Library and Museum.

Martha Lipton has appeared on numerous USO-Camp Show programs, for the Russian War Relief, Father Duffy's Canteen, the Navy Officers in Brooklyn, and on the Treasury Department's Band Wagon.

Richard Bonelli has sung at various camps, both in this country and in the West Indies.

Ernest McChesney has sung for the U. S. Navy, Coast Guard and for the Officers' Club in Brooklyn.

Marita Farell has sung for the USO and for the United China War Relief.

Lorenzo Alvary is a recurrent success at the USO Concerts at various camps.

Felix Salmond has played Victory Concerts for the Treasury Hour.

Bronislaw Huberman has played for our boys at camps.

Joan Field and her violin are heard on the Victory Concerts.

The Perolé Quartet appears on the Treasury Department's Chamber Music series each Sunday.

Gregor Fittelberg conducted the Treasury Department's Concert at Carnegie Hall.

This is not a complete list, and in addition many of these artists have appeared for all kinds of benefits and fund raising causes. Surely such a résumé proves the great need we have at the moment for music. It is a weapon of self-defense and the public must be furnished with it. It's pretty much up to us to do something about it . . . don't you think so? W. Colston Leigh.

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Strictly Personal

Some American soldier, sailor or marine may some day boast that in his veins flows the blood of Lily Pons, for the diminutive coloratura soprano on Jan. 21 went to Red Cross headquarters in New York and contributed a pint of her blood. Wilfred Pelletier and Paul Breisach, conductors, Lauritz Melchior, heroic tenor, and numerous members of the chorus made their donations on the same occasion. Ruthanna Boris will lead members of the ballet to the same headquarters immediately after the close of the Metropolitan's season.

•

Honoring Dusolina Giannini's recent arrival to sing with the Los Angeles Philharmonic Orchestra, a highball party was given by Mr. and Mrs. Harry Kaufman in the pianist's penthouse studio in Beverly Hills. Among the guests were Anthony Collins, Mr. and Mrs. Mario Castelnuovo-Tedesco, Mr. and Mrs. Richard Hageman, Marguerite d'Alvarez, Mrs. Josef Hofmann, Kathleen Howard, Mr. and Mrs. David Kroll, Mr. and Mrs. Lauri Kennedy, Mr. and Mrs. Emil Ludwig, Isabel Morse Jones, Irene Manning, Mrs. William Primrose, Mr. and Mrs. John Pennington, Mr. and Mrs. Morrie Ryskind, and Tony Salvert.

•

Gyorgy Sandor, now in the armed services, has played many concerts at Camp Blanding, Florida, where he was in training, in Jacksonville, Fla., and in Gainesville, Ga.

•

A challenge to meet "any heavyweight artist in the operatic field in a three-round bout any time, anywhere and the sooner the better," has been issued by Kurt Baum, Metropolitan Opera tenor, who won bouts in Czechoslovakia, and includes training in his daily regimen.

So as not to interfere with his Metropolitan Opera activities, Mr. Baum suggests the bout be held in New York and the proceeds go to any Army or Navy fund or to the Metropolitan Opera Fund.

•

Among those attending the North American debut of Arnaldo Estrella, Brazilian pianist, on Feb. 7 with the New York Philharmonic-Symphony Society, was Consul General Oscar Correa of Brazil and his family; Comargo Guarnieri and Burle Marx, composers, and Bidu Sayao, Metropolitan Opera soprano, all compatriots of the pianist, who won the Columbia Concerts Award.

•

Standees at the Metropolitan Opera have organized their own club and are issuing a magazine known as Observations from the Rail. Op. 1, No. 1 made its bow as of March 1 and contained articles by John Hall Boller, president; Virginia Ahrens, secretary; Shirley O. Smith, Marcia Sloat and Valerie J. Wagner. The four-page magazine is mimeographed.

•

Jesus Maria Sanroma is known to his friends as "Chu-Chu," a diminutive often used in Spanish-speaking countries for the name "Jesus." Sanroma was born in Puerto Rico of Spanish descent, but has made his home for many years in Boston. He admits that he has a weakness for card tricks and bad puns. Recently, hearing of the shoe rationing order, he said he thought it would no longer be profitable to play an all Schu-mann program!

•

John Barbirolli plans to make a tour of North Africa when his four weeks of guest appearances with the New York Philharmonic are completed. Some months ago, while he was in California, Mr. Barbirolli received an invitation from Leo Kastenberg of the Palestine Symphony to conduct this ensemble at the close of its spring season, followed by a tour of Egypt, playing for the American and British soldiers.

•

At the recent cocktail party of Burton Cornwall, Mr. Cornwall sang operatic arias and German songs, and Polly Hitchcock was heard in Hebridean, German and English songs.

•

Hazel Hayes, soprano, daughter of William Arthur Hayes, was married on Feb. 22 in Christ Church, New York City, to Lt. Col. Allen Anthony Putt, U. S. Army.

I See That

William Hacker, pianist, was soloist recently at concerts of the Badisher Maennerchor in Rochester, N. Y., and the Arion Singing Society of Syracuse in Rochester. Mr. Hacker will be heard in Naples, N. Y., Brockport, N. Y., at the State Teachers College, and in Barre, Vt. On Jan. 29 he appeared at Geneseo, N. Y., State Teachers College.

•

Maria Kurenko, Russian soprano, was soloist on Feb. 14 with the Miami Symphony Orchestra. Other recent appearances of Mme. Kurenko were in Charlotte, N. C., Palm Beach, Fla., and Washington, Tenn.

•

Rose Goldblatt, pianist, at the last moment, replaced the Toronto Symphony in a radio broadcast when severe storms necessitated the cancellation of its program. The Montreal artist was heard in a Mozart concerto.

•

Roland Gundry, violinist, has completed his third tour of the season, this time playing in the South.

•

Jascha Horenstein on Feb. 1 started a series of lectures on Mozart operas at the New School for Social Research. Mr. Horenstein recently conducted the New York City Symphony in a Treasury concert.

•

Erich Kleiber will conduct the Havana Philharmonic Orchestra on March 22, April 5, 12 and 19.

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Gina Pinnera, soprano, Willetta Ravonell, composer-pianist, and Harold Land, baritone, gave a program on Jan. 26 at the Hotel Plaza, New York, for the City-Country Club.

•

Amy Ellerman, contralto, was soloist at the memorial services in First Presbyterian Church, New York, for P. E. Foxworth, assistant director of the F.B. I., who was killed in a plane crash off Dutch Guiana while on a Government mission.

•

Bob Jones College recently presented Il Trovatore with Florence Kirk, soprano; Elizabeth Wysor, contralto; Joseph Clifford, tenor; Alfred Chigi, baritone; and Nino Ruisi, bass.

•

Giuseppe Creatore has been elected president of the Grand Opera Producers Association in New York. Armand Bagarozy is secretary and J. Franklyn Viola treasurer. Sabbatino and Todarelli have been appointed legal representatives.

•

Anastasia Rabinoff, Russian dramatic soprano, gave a recital on Feb. 15 at the Syracuse Museum of Fine Arts for Russian Relief.

•

Marcel Hubert, cellist, following his engagements on the Pacific Coast appeared last month in Reno, Boise, Fort Dodge, Connorsville, Ind., and Chillicothe, Ohio.

•

Annamary Dickey, Metropolitan Opera soprano, was soloist with the Jersey City Philharmonic Society at its Jan. 3 concert in Snyder H. S. J. Randolph Jones conducted. Miss Dickey was heard in an aria from La Traviata and a group of songs.

•

Arturo Toscanini performed Paul Creston's Choric Dance No. 2 in his concerts with the Philadelphia Orchestra on Feb. 26 and 27 in Philadelphia. Mr. Toscanini introduced this work to the NBC Symphony audience last November.

•

Celebrating his twenty-fifth consecutive year as solo cellist of the St. Louis Symphony, Max Steindel on Feb. 21 acted as guest conductor at the "pop" concert. Vladimir Golschmann, conductor, formally turned the baton over to Steindel.

•

Camargo Guarnieri, Brazilian composer now visiting the United States, will be honored on March 7 by the League of Composers at the Museum of Modern Art, New York.

Photo by J. Abresch

PRIVATE EDWARD KATZ, violinist, who appeared in a New York Town Hall recital early this season, is now a member of the United States Armed forces and received his basic training at Fort Hancock, N. J.

A course on the music of countries of the South is being presented by Prof. Benjamin Grosbayne at Brooklyn College.

•

Ellen Repp, contralto and Florence Mercur, pianist, gave a joint program on Feb. 23 at the Brooklyn Academy of Music in the American Artists Series.

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PUBLISHERS ISSUE TIMELY WARTIME MUSIC

While publishers have always been alert to works of every form and style, regardless of world conditions or trends, a certain amount of the output is bound to reflect the period in which we live. It is only natural, therefore, that war-inspired music should play a prominent part in forthcoming music publications. According to advance information from publishers that has reached the Musical Courier recently, war and war-inspired songs seem to head the list.

What appears to be a rousing patriotic score is Corp. John Sacco's Johnny the One. (G. Schirmer, Inc.) It is based on Catherine Beasley's poem of the same name and is arranged for a four-part chorus of men's voices and baritone solo. It might be well for those interested in this work to listen in to the Bell Telephone Hour over NBC on Mar. 8. It will, at that time, receive its initial performance featuring the American baritone, Lawrence Tibbett assisted by a chorus and orchestra.

"Off we go, into the wild blue yonder," turns up, by special permission of Capt. Robert Crawford, composer and author of The Army Air Corps, in a brand new bang-up song, Bomber Command. Lt. Col. Ellis O. Keller and Gene Marvey are responsible for the lyrics, while Paul Taubman furnished the music. (Carl Fischer).

Paul Tripp of the United States Army has written the lyrics for the Troubador Serenade (Chappell & Co.), a vocal solo which has already had several performances over the air, although it has not yet been published. The music was composed by NBC staff musician Maurice Krumbein.

Another song, now on the press, inspired by the present world chaos, but, in this case, not composed by a service man, is the Boston composer, Mabel Daniels' The Kilties Pass. (J. Fischer & Bro.) It is adapted from a poem by A. H. Spicer and depicts the scene of a Scottish Regiment on its way to war. The musical setting is of a strong nationalistic flavor.

* * *

A step in a new direction is the Stage Guide to the Salzburg version of Mozart's delightful one-act comic opera, Bastien and Bastienne (Associated Music Publishers, Inc.), which will soon be available. The vocal score with English translations by Libushka Bartusek and Clifford Bair, who are also responsible for the Stage Guide, has already been published. Every gesture, as faithful to tradition as possible, will be noted in minute detail, even to the dance and ballet patterns. It is based on annotations made for Salzburg performances.

* * *

Pianists looking for new contemporary program material will be pleased to hear that list of solos by such well-known American composers as Virgil Thomson, Gail Kubik, Richard Franko Goldman, Otto Luening, Paul Bowles, Maxwell Powers and Arthur Kreutz are just coming off the press (Mercury Music Corp.).

For the non-professional pianist, there is a new student piano concerto in F Major by Jean Williams (Schroeder & Gunther, Inc.) which is, of course, to be issued with the second piano part. Orchestra parts will also be available.

QUINTET FOR FLUTE, 3 STRINGS AND PIANO

QUINTET IN B MINOR, by David Diamond. Published for the Society for the Publication of American Music by G. Schirmer, Inc., New York. Score and parts, $3.50.

David Diamond, young and accomplished modernist, of rather extreme harmonic methods and undoubted original flair, in his prize-winning score has provided three substantial movements. The first (*allegro deciso e molto ritmico*) has marked rhythmic quality and rapid movement with plenty of seconds and other dissonance to give a modern color. The second section is a brief and songful Romanza, with a poignant quality. The Finale follows, a vigorous, not too long summing up, in sturdy and animated manner. Good work for modern programs.

MINIATURE SCORE

GRAND CANYON SUITE, by Ferde Grofé. Miniature score. Robbins Music Corp., New York. $3.50.

Given the accolade of a performance by Toscanini and the NBC Symphony on Feb. 7, Grofé's familiar suite is more than ever in the minds of American listeners. The work, first performed by Paul Whiteman's Orchestra in Chicago in 1931, has five sections. On the Trail is almost an American folk piece. The others Sunrise, Painted Desert, Sunset and Cloudburst, each pictorial, neatly orchestrated by a master of the popular descriptive style. The Robbins miniature scores are larger than the familiar European type, are beautifully clear and contain a foreword about the composer. This also has a written program of the suite's contents.

FOR VIOLIN AND PIANO

PRELUDES BY GEORGE GERSHWIN, tr. for violin and piano by Jascha Heifetz. Harms, Inc. $1.50.

Three of Gershwin's Preludes, considered by many to be among the late American composer's most original works, have been transcribed for violin by Heifetz. His precise command of the string idiom adds not a little authority and interest to these piquant syncopated morsels. The three works are in sufficient contrast—the first a dance-like allegro, the second a wistful andante, and the final one another lively and rhythmic section—to make this an interesting little suite. The violin demands are not too formidable, though double-stopping and octave passages are included, but a sense of rhythm is extremely important in the player.

FOR CLARINET AND PIANO

THE IMP, by Robert L. Sanders. Carl Fischer, Inc., New York. Score and parts $1.25; score 45c parts at 20c.

An extremely rhythmical piece, which first appeared as a number for mixed clarinet quartet. The arrangement is by the composer. The theme has a grotesque quality that would make it suitable for illustrative music. The harmonies are discreetly modern. Of moderate technical demands.

FOR VOICE AND PIANO OR STRINGS

FOUR SONNETS, of Luis De Camoens, set by Jean Berger, for medium voice and piano or string quartet. G. Schirmer, $1.25.

The collection, which includes both Portuguese and English words, includes Although the Ancient Poets, Where Can Eyes Like Mine, All of My Life, and O Lovely Eyes. Constant rhythmic changes throughout each number, *parlando* and recitative styles and unexpected key alterations all combine to provide novelty. The range is not wide and the four can be ideally used as a group.

FOR ORGAN

MELODIA SACRA, a collection of twenty organ numbers in the mode and rhythm of the Gregorian Chant, arranged and compiled by Philip G. Kreckel. J. Fischer & Bro., New York.

The numbers are founded upon the ecclesiastical modes and thus afford a series of simple but effective cantilena patterns. No registration is provided, this being left to the sensitivity of the organist.

NOCTURNE, by John Field, arranged by Ernest H. Sheppard. Theodore Presser Co., Philadelphia.

A basic idea is repeated with but slight alteration, with the flowing accompaniment relied up to provide contrast.

CHORALE PRELUDE ON LOWELL MASON'S TUNE, WESLEY, by Daniel Gregory Mason. J. Fischer & Bro., New York.

Dr. Mason has reared a tonal giant on this tune with solid chords, shifting keys and a generally speedy tempo which creates a work for virtuosic purposes. Despite its formidable beginning, it concludes effectively with a greatly diminished style and register.

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MARJORIE LAWRENCE MAKES A RECORDING OF THE CARL FISCHER PUBLICATION, "WALTZING MATHILDA,"

accompanied by a chorus of men of the Royal Australian Air Force. The soprano, who recently made a brilliant "comeback" at the Metropolitan Opera after her illness, was carried up the stairs by the "Aussies" into Liederkranz Hall, where the recording was made. Afterward they celebrated by singing songs of their native Australia.

VARIATIONS ON LISZT'S WEINEN, KLAGEN, arranged and edited by Joseph Bonnet. J. Fischer & Bro., New York.

Bonnet takes the composer's piano work and restores it, in the light of the arrangement, to its original organ form as first conceived by Bach. An eloquent setting, yet for its moment of technical profundity, direct and simple. Mr. Bonnet has proved sympathetic toward his task and provided something of which organists might well take advantage.

BELLS OF ST. MARY'S, by A. Emmett Adams, arranged for organ by Clifford Demarest. Chappell & Co. 50c.

The popular favorite is transferred to the organ medium primarily in an octave style for the chorus with solid chords reinforcing the melody. A brief episode for the chimes adds a bit of contrast. Easy in its setting which lacks variety.

ADAGIETTO, by George Frederick McKay. Galaxy Music Corp. 50c.

An attractive theme, which persists in its minor coloring, is carried primarily on the choir manual although the pedal organ has its opportunities for statement. There are some slight alterations, although this is not a theme and variations, and the work concludes with a meno mosso coda of solid major chords, ppp.

SUITE FOR VOICE AND PIANO

TIME, words by Alan Linsday, music by Clarence Olmstead. Carl Fischer, Inc., New York. $1.

A novel work in five sections, to be performed without break. The brief poems have a vivid, modern quality, and there is marked contrast in atmosphere as the poet depicts various hours, in different months, against contrasted settings. The composer has both the artistry and the technical means to paint his pictures effectively. The singer must command some powerful sustained high tones and general breadth of style. For medium-high voice, with range from D to G above staff. Score and parts may be rented.

SONGS

LONDON RAIN, by Gustav Klemm. G. Schirmer. 50c.

The poem, by Nancy Byrd Turner, compares a storm in Devon with others in Yorkshire and London. Mr. Klemm has a wistful, folk-like figure for the first-mentioned, with a staccato idea (reflecting the rain drops and hurrying feet) for the Empire's capital. A song which needs a good interpreter as well as vocalist.

AGE AND YOUTH, by Ruggero Vené and Parole al Vento (Words on the Wind) by Harvey Enders. Both pub. by G. Ricordi & Co.

Harvey Enders' Parole al Vento (Words on the Wind). The first number is a spirited one, the vocal line being decisively marked against pyrotechnics in the accompaniment including *glissandi*, and building to a climactic octave A. Dedicated to Metropolitan Opera tenor Frederick Jagel, it provides both Italian and English texts. The composer sets the mood at the outset by an unaccented line with a declamatory section in 5/4 rhythm and then with a triplet accompaniment and a diatonic progression plunges into the final section, with a *meno mosso* passage that moves to an *accelerando* reflecting the spirit of the wind.

PRAYER, AND COME UNTO ME, by Frank La Forge. Carl Fischer, New York. Each 50c.

These settings are for medium voice, are not elaborate nor operatic in style and are two good additions to the sacred solo repertoire. The first has a persistent figure in the accompaniment that gives a harp-like effect. The middle section is arrived at chromatically and then passes in the same manner to a return of the opening key and idea, all concluding with a peaceful Amen. The second, the text drawn from the Bible, lies with an octave range, opens with a pastoral-like idea with a brief quasi-hymn forming the middle part. Not difficult for even the beginning church singer.

SONG OF THE REFUGEE, by Belle Fenstock, words by Otto Harbach. Carl Fischer, New York. 50c.

A dramatic number for medium voice, rhythmic and vigorous and concluding with a stirring march figure which male singers can make decidedly effective.

THERE WILL ALWAYS BE A SPRING, by Charles Gilbert Spross, to a poem by Gerald Fitzgerald. John Church Co., Theodore Presser Co., Philadelphia, distributors. 50c.

Although set for high voice, there are only three A flats at the top. The setting is the same for the two verses with an alternate A flat at the close for an effective climax. Marked to be sung *con moto*, the accompaniment is sweeping in style and the voice follows this same idea. A good encore item.

PRAYER TO THE SUN, by John Hall Wheelock. Galaxy Music Corp. 50c.

For medium-high voice within little more than an octave range, this is a simple but effective number. Marked to be sung with deep feeling, the vocal line is lyric, never climactic. In other words, it retains the prayerful attitude instead of offering a medium for vocal fireworks. Useful as a program number or for encore purposes.

SSA

THE PEACE OF GOD, by Norman Coke-Jephcott. Galaxy Music Corp. 12c.

This setting of a poem by Rev. Edward N. West, is dedicated to the junior choirs of Utica, N. Y., and J. Laurence Slater. The organ accompaniment is marked for rehearsal only, although some of the progressions in each of the three parts present intervals which will necessitate careful rehearsals. Except for an A top, the tessitura is not high.

PIANO SOLOS

Reviewed by HANS BARTH

THREE LITTLE PIANO PIECES, by Frederick Groton, Doll's Lullaby, Grade I A; Left-Rights, Grade I A; Mary and John, Grade I B. Edward Schuberth Co. Each 30c.

The first of the two pieces in this suite one hand plays at a time. In Left-Rights there is the change from one hand to the other in each measure which should assist in relaxation. The first is in C major although it includes one F and G sharp. Left-Rights is in a minor mode. Doll's Lullaby is melodious in 2/4 time and is written in such a manner that all monotony is avoided. Excellent beginner's pieces.

THE OLD DANCING MASTER, by Lewis Brown. Edward Schuberth Co. Grade 2, 30c.

This composition, in form of a waltz-minuet, has an attractive melody which also includes short scales in eighth notes. It is graceful and will make a good recital piece.

THE TOE DANCER, by Margarett Livingston. Schroeder & Gunther. Grade 2, 30c.

Anyone interested in dancing would enjoy playing this piece, as it is very descriptive. It is in G major and has a second part where the melody is played by the left hand. Another good recital piece.

RUSTIC DANCE, by Cleo Allen Hibbs. Schroeder & Gunther. Grade 3, 30c.

This dance in waltz form is very melodious and extends approximately over four octaves on the piano, a fact which tends toward relaxation.

PASTELS OF MELODY, Ten Studies in Style for Piano, by Irene Rogers. Schroeder & Gunther. Grade 2, 60c.

These studies are so melodious and interesting that they could definitely be used for pieces. I feel sure that the children will like Spring and the Hurdy-Gurdy Playing, also Sunset on the Trail. These pieces will assist in teaching the dotted note, wrist and arm stroke as well as finger technique. It should prove very useful to the up-to-date teacher.

DANCE OF THE SCARECROWS, by Howard S. Savage. Edward Schuberth Co. Grade 3, 40c.

This piece is in E minor and in 6/8 rhythm. This composition should assist in developing the feeling of phrasing. It also has many interesting rhythmic variations. The ending tip-toes out softly.

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CHICAGO: Metropolitan's Visit Added to Crowded Music Calendar

(*Continued from page 3*)

The appearance of John Barbirolli at the head of the Chicago Symphony and of Rachmaninoff as soloist were highlights of recent concerts. The celebrated Russian-American, playing the Beethoven C Major concerto and his own Rhapsody on a Theme of Paganini, electrified his admirers. They stood as one to pay homage to the master, who compelled the orchestra and Conductor Hans Lange to share in his triumph.

Barbirolli had arranged a diversified program to bring out in bold relief his own resources and those of the instrument placed at his disposal. Especially did we enjoy his reading of the Adagietto from Mahler's Fifth symphony. The suite, Descobrimento do Brasil by Villa-Lobos, new here, made a distinct hit.

Lange directed two programs in which he featured Five Symphonic Etudes from the pen of his first oboist, Florian F. Mueller, and gave the best of accompaniments to second concertmaster Robert Quick, who made the Glazounoff violin concerto glow in a clean-cut performance.

Amaya and Troupe Appear

Carmen Amaya and her troupe of Gypsy dancers aroused such wild enthusiasm in their performances at Orchestra Hall, that a return engagement is inevitable.

Zelzer Presents Notables

Leave it to Harry Zelzer to bring artists with box-office value. Neither subnormal temperature, poor transportation nor other abnormal difficulties prevented the old "sold-out" sign from being displayed. Such was the case for the Heifetz recital at the Civic Opera House on the most horrid Sabbath of the year, and again in the evening when the same theatre held another huge crowd to hear Jan Kiepura.

Else Harthan Arendt in Recital

One of our outstanding sopranos is Else Harthan Arendt, long established as conductor, recitalist, oratorio soloist and teacher of singing. Rarely of late does Mme. Arendt appear in a recital of her own downtown, but whenever she does, the hall is filled. When she did so recently at Sherwood Recital Hall, we had to stand in the vestibule while she was singing Franck's La Procession; Saint-Saëns' Melodie; La Chanson des Cloches by Fourdrain and the Air de Lia from Debussy's l'Enfant Prodigue. Her song reached us easily even when she used the most delicate pianissimo and exquisite half-voice. To add that her French diction is impeccable as is her phrasing, seems superfluous, for these qualities, never better displayed than on this occasion, have always brought her high praise.

Woman's Orchestra Elects

At the annual meeting of the Woman's Orchestral Association, Mrs. Albert Ullricht was elected president to succeed Mrs. James G. Shakman. Mrs. Russell D. Hobbs was named first vice-president; Mrs. Randolph Bohrer, second vice-president; Mrs. George Woodruff, third vice-president; Mrs. Clifford D. Caldwell, secretary; Mrs. Ewald H. Siebel, recording secretary; and Mrs. Hugo Dalmar, treasurer.

Mrs. Shakman, who will serve on the board of directors of the Woman's Orchestral Association, for the past four years had assumed the office of orchestra personnel manager, in addition to that of president. She regretfully stated that the Red Cross work she is doing, as well as the necessity of being out of the city frequently, will not permit her to continue these duties. The loss of her services is regretted.

Guest Conductors for Chicago Symphony

Even though Désiré Defauw has been elected Musical Director and Conductor of the Chicago Symphony Orchestra, the Orchestral Association, through Business Manager Henry E. Voegeli, announces that other noted conductors have been engaged. Four programs have been assigned to American-born and trained Howard Barlow, who will appear on March 8, 18, 19 and 20. Efrem Kurtz will lead the orchestra as a third guest during the week of April 5.

CARLO PERONI,
conductor of the Chicago Opera Company and musical director of the San Carlo Opera Company, was heard in a week's series with the latter organization at the Boston Opera House.

André Aerne, Boy Soprano, Scores

The scouts working here for the benefit of the movie industry would do well to get acquainted with André Aerne, boy-soprano pupil of Hanna Butler. Master Aerne was heard in recital at the Cordon Club, where he sang several *bergerettes* by Weckerlin, The Elfman by Wolf and Charmant Oiseau from David's Perle du Brésil, displaying possession of a high E that would bring ducats in the coffers of many a coloratura. The youngster enunciates French as though born in Blois instead of in America, and phrases tastefully. He sang for the Tea Club in Oak Park early this month and, following his success at the Cordon, was called upon to fill a date at the Woodland Woman's Club.

Carl Craven Students Appear

Thelma Wade Brown, mezzo, sang the role of Amneris in a special performance of Aida at the Civic Opera House. George LaMeer, dramatic tenor, has been engaged as regular soloist at the Black Hawk. Phillis Winter, soprano, was guest soloist at the Church of the Good Shepherd in Maywood and at the Harper High School. William Fricke, baritone, sang the roles of Rigoletto and Germont in the presentations of Rigoletto and Traviata with the American Opera Company at Kimball Hall this month. Stephen J. Winiecke, baritone, assumed the role of the Baron in the same performance of Traviata. All are students from the class of Carl Craven.

Fine Arts Quartet in Modern Works

The Twilight Chamber Music Series presented the third and last concert of the Fine Arts String Quartet at Fullerton Hall under the direction of Bertha Ott. The unusual program consisted of the Echo suite by Hahn; a quartet by Prokofieff and the Gliere Octet.

Early in February, Miss Ott managed the recital of Lillian Lindskof, contralto, and winner of the Young Artist Contest of the Society of American Musicians.

Business Men's Orchestra Plays

Although the war has cut into the ranks of the Business Men's Orchestra, it is carrying on nobly under the leadership of George Dasch. At the second concert of the current season in Orchestra Hall the group was heard to good advantage in Beethoven's Leonore overture; Schumann's Fourth symphony and Rimsky-Korsakoff's Capriccio Espagnol. Milton Preves, principal violist with the Chicago Symphony, played the Handel concerto for his solo appearance.

American Conservatory Notes

Beatrice Eppstein, pupil of Heniot Levy, was piano soloist with the North Side Symphony Orchestra at its patriotic concert, featuring American compositions, at the Senn High School on Feb. 10.

Private Winston Johnson of Fort Scott, Ill., for many years a pupil of organ, was heard in recital in Kimball Hall on Feb. 26 under the auspices of the Illinois chapter of the American Guild of Organists.

Lydia Smutny, piano pupil, appeared as soloist at the annual silver tea of the Halsted Institutional Church on Feb. 14.

Eleanor Sopocy, soprano, and Viola Repp, mezzo-soprano, were presented in song recital at the American Conservatory on Feb. 15.

Delta Omicron National Board Meets in Detroit

DETROIT.—The National Board of Delta Omicron met recently at the Book-Cadillac Hotel. The meeting was presided over by Esther Cox Karge, national president. Confirmation of appointments, war work and definite plans for a national convention were discussed.

A new chapter of the sorority, Delta Theta, at Wayne University was installed by Mrs. Karge with the entire National Board as well as the Detroit Alumnae Chapter assisting. Dr. William W. Whitehouse, dean of the College of Liberal Arts of Wayne University, delivered the acceptance address.

During the meeting, Martha Lipton, mezzo-soprano, and a former winner of the National Federation of Music Clubs contest, was initiated as a National Honorary member of Alpha Chapter.

Members of the National Board who attended the meeting were Esther Cox Karge, president; Blanche Niehaus, vice-president; Mari Marti, national secretary; Marguerite Buffum, national treasurer, and Lela Hammer, national music advisor. Members of the new chapter are: Margaret Barthel Boxstresser, president; Vera Loose, secretary; Lena Chaiments, treasurer; Marilyn Dillemuth, Florence Dimke, Mary Beth Vartian, Vivian Havens McLellen and Hanna Kuehl.

Wilkins and Reyes Join Haensel & Jones List

Addition of Marie Wilkins, coloratura soprano of the Metropolitan Opera, and Angel Reyes, Cuban pianist, to the list of new artists under their management has been announced by the Haensel & Jones division of Columbia Concerts, Inc. Miss Wilkins was summoned to substitute for Lily Pons in the Dec. 2 performance of Lakme and immediately engaged by the Metropolitan. She is a native American having been born in Courtland, N. Y.

Mr. Reyes made his New York Town Hall debut two years ago. He has concertized in Europe and Latin-America and was graduated as a first prize winner from the Paris Conservatoire. He has been appointed cultural attache of the Cuban Embassy in Washington.

Operatic Quartet Formed by NCAC for Tour

Organization of the National Operatic Quartet is announced for next season by the National Concert and Artists Corporation. The four young American artists are Mary Bowen, soprano; Winifred Heidt, contralto; Eugene Conley, tenor; and Glenn Darwin, bass-baritone. All have appeared with the New Opera Company. Miss Heidt and Mr. Darwin have sung with the Metropolitan Opera.

Savoy Guild for Broadway

The Savoy Opera Guild which has been presenting 94 weeks of Gilbert and Sullivan at the Cherry Lane Theatre in Greenwich Village, New York, plans to open an uptown season. The Gondoliers was the final presentation. Lewis Denison is general and dramatic director, Herbert Winkler is musical director.

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ST. LOUIS Symphony Provides Wartime Inspiration

ST. LOUIS, MO.—In these days of stress the public is turning more and more to music for solace from world turmoil. This may be one reason for the numerous attendance at recent concerts of the St. Louis Symphony orchestra. The subscription pairs have been surprisingly well attended; an extra program conducted by André Kostelanetz was completely sold out a day before the event took place, and the first of five popular concerts, an all-Tchaikovsky list, saw the aisles filled with extra chairs and standees in every vantage point.

Vladimir Golschmann is responsible for bringing about the change in public attitude toward symphonic music through striking a happy medium in his program-making. A former apathetic approach to classical music has gradually turned to one of eagerness and enthusiasm, and ovational response is now the rule at all concerts.

Mr. Golschmann had two all-orchestral concerts during January, at one of which he introduced to St. Louis the Hindemith symphony, Matthias the Painter. With the orchestra playing as a virtuoso unit, this was one of the important experiences of the season. Handel's Water Music, Mozart's Haffner symphony and Debussy's Afternoon of a Faun completed the list.

Soloists Score

Included in the next orchestra program was a new composition by Gardner Read, Sketches of the City. Three contrasting episodes revealed experienced instrumentation, individual melodic invention and sound musical construction. Mr. Read was brought to the stage to acknowledge applause. Mr. Golschmann also gave impeccable readings of Strauss' Death and Transfiguration, the Lohengrin prelude and Tchaikovsky's fifth symphony.

The visiting artists for the month were Luboshutz and Nemenoff, whose playing of the Mozart concerto in E flat for two pianos, and Harl McDonald's interesting modern concerto, provided unusual interest. Their team work was well nigh perfect and their success with the audience was unmistakable.

The other guest soloist was the remarkable young pianist, William Kapell. His playing of the Rachmaninoff C minor concerto was an amazing exhibition of sound musicianship, dextrous finger work and interpretative instinct. At the conclusion the audience rewarded him with two encores.

American List

Kostelanetz was the magnet that drew an overflow house to an extra concert given for the benefit of the orchestra's maintenance fund. As a fine gesture, the popular maestro donated his fee to the cause as well as paying his own expenses to and from New York. Bringing his own orchestrations, he offered a popular concert *de luxe*, consisting of Jerome Kern's Portrait for orchestra, Mark Twain; Aaron Copland's A Lincoln Portrait; Gershwin's Rhapsody in Blue, with Russ David at the piano; Reznicek's Donna Diana overture; the prelude to Die Meistersinger and the Ravel Bolero, with Debussy's Clair de Lune and Sousa's The Stars and Stripes Forever as encores. The orchestra gave the guest its best support, and his conducting was of the type that made him famous.

The orchestra under Mr. Golschmann travelled to Fort Leonard Wood for a concert at this large camp. Despite a Hollywood Revue showing the same evening, the concert hall was crowded to capacity—another example of the effect of good music among the the armed forces.

Civic League Concert

The Civic Music League presented the Kolisch Quartet as the third attraction on this year's course. Braving the wide expanse of a 3,500-seat hall, this great ensemble was not long in getting adjusted, and regaled the capacity audience with its refined and eloquent performances of quartets by Mozart, Debussy and Dvorak.

The Washington University Choral Club gave its winter concert in Brown Hall under the direction of Charles Galloway. Excellent balance, tonal quality and precision of attack and release evidenced the expert training to which Mr. Galloway has accustomed his organization, and the large attendance voiced hearty approval of the club's fine work.

O. C.

Vivian Gilpin Robison Announces Artists

DETROIT, MICH.—Vivian Gilpin Robison, manager of the Detroit Artists Series, has selected the artists who will appear under her direction in the 1943-44 season. They include Georges Miquelle cellist, whose recent Michigan appearances include those with the Orpheus Club of Wyandotte, and with the Saginaw Symphony. Mr. Miquelle is soloist twice weekly over the Detroit News Station, WWJ, where he is heard in sonata recitals with Mischa Kottler, pianist.

Eileen Law, Canadian contralto, is appearing with the Toronto Symphony under MacMillan this season in Messiah, Verdi Requiem and St. Matthew Passion. In February, Miss Law was to appear in concert before the Ladies Morning Musicale of Montreal. Other appearances during the past season included Messiah with the Choral Union of the University of Michigan and in a program of the Tuesday Musicale of Detroit.

Gizi Szanto, concert pianist, and scholarship pupil of Isidor Philipp, appeared in recital in Detroit in November, and will appear in duo-piano performance with the Orpheus Club of Detroit with June Wells and as soloist with the Orpheus Club of Wyandotte, Michigan. Subsequently, Miss Szanto was to perform the Rubinstein D minor Concerto with the Saginaw Symphony Orchestra.

Carlton Eldridge, blind tenor, was to present a Detroit recital in February. His recent appearances in recital in Lansing, Mt. Clemens and other mid-west cities were enthusiastically received.

Lois Johnston, soprano, formerly of the Chicago Opera Company, has an active season scheduled. Miss Johnston has appeared in joint recital with the late Ossip Gabrilowitsch and with Albert Spalding. She has appeareed as soloist with the Detroit, Cincinnati, Cleveland and Chicago Symphony Orchestra.

Passed Away

ELSIE HOUSTON, 40, Brazilian soprano, was found dead in her New York apartment on Feb. 20. The police described her death as a suicide and declared that she had left two notes in which she said she was worrying about financial matters. The singer was born in Rio de Janeiro, her father, James Frank Houston, being a member of the family of Sam Houston, Texas pioneer. She studied singing in Germany under Lilli Lehmann, and in Buenos Aires and Paris. In 1928 she married the French surrealist poet, Benjamin Peret. A young daughter survives.

ADELE LEWING STIEFEL, 82, pianist and teacher, died in New York on Feb. 16. Born in Hanover, Germany, she was a descendant of J. N. Prell, a pupil of C. P. E. Bach. After study at the Leipzig Conservatory under Reinecke and Jadassohn, she continued piano work with Leschetizky, the oldest of whose living pupils she was. She made her debut at the Leipzig Gewandhaus, and after coming to the United States in 1897, was heard with the Kneisel Quartet and widely with orchestras and in recitals. Mme. Lewing composed many songs and piano pieces. She is survived by one daughter, Senta Lewing Stiefel, child of the pianist's marriage in 1899 to Dr. B. W. Stiefel of New York.

VICTOR HARRIS, 73, composer and choral conductor, died in New York on Feb. 15. He was born in that city, studied in the United States and abroad, and in 1892 made his professional debut as assistant conductor to Anton Seidl of the Metropolitan Opera. He organized and conducted the St. Cecilia Club of women's voices in New York for many years after 1902, and formed other clubs throughout the country. He was a prolific composer, especially of songs, and belonged to ASCAP, the American Society of Teachers of Singing, the Bohemians and other groups. His widow, Mrs. Catherine Richardson Harris, and five children survive.

DAVID SCHEETZ CRAIG, prominent in musical affairs of the Northwest for many years, passed away on Jan. 18 after an illness of more than eight years. Born in Philadelphia, 73 years ago, he was a graduate of Girard College of that city. In his young manhood he settled in Seattle, where he opened a music school, specializing in voice. He became exceedingly active in all local and state musical activities, and in 1915 started the Northwest's only musical paper—Music and Musicians. As editor and publisher of this magazine, he annually sponsored numerous music contests. In 1934 one of the largest assemblages of musicians in the Northwest gathered to pay honor to him.

CLARA ENESS, pianist and teacher, died in Salem, Ore., Jan. 18, following a heart attack. She was the sister of the late violinist, Joseph Eness. Born Sept. 17, 1887 at Grand Rapids, Mich., Miss Eness received her master's degree in music at the American Conservatory at Chicago. For several years thereafter she studied on scholarships with Josef and Rosina Lhevinne in Germany.

ESTHER BELLE ESSIN, 60, mother of Sonia Essin, contralto, died on Jan. 27 at the home of her son Henry in Cleveland, O. She was born in the Ukraine.

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HOLLYWOOD: Stravinsky Conducts Petrouchka As Guest in Ballet Performance

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Igor Stravinsky conducted his own Petrouchka as the highlight of the first season here by the Ballet Theatre, whose popularity was attested by the capacity crowds that flocked to the Philharmonic Auditorium for the 11 performances, from Feb. 5 to 13. Yura Lazovsky's portrayal of the pitiful Russian clown was imbued with intensity and pathos, Irina Baronova was a lovely Dancer and Richard Reed an excellent Blackamoor.

An outstanding hit was achieved in Pillar of Fire, to the music of Schönberg's Verklärte Nacht. Alicia Markova and Anton Dolin shared honors in a beautifully staged Giselle. The rollicking Bluebeard took comedy honors, and a close second was Gala Performance, wherein Nora Kaye, Karen Conrad and Miriam Golden were rival ballerinas.

Helen of Troy, Three Virgins and a Devil, Russian Soldier, Swan Lake, Sylphides, Peter and the Wolf, Princess Aurora, Lilac Garden, Pas de Quatre, Romantic Age, Capriccio Espagnol and Aleko, were other offerings of the finely rehearsed company. Scenery and costumes were exceptionally beautiful, harmonized with unerring taste. The passable orchestra was under the direction of Antal Dorati and Mois Zlatin.

Philharmonic Concerts

The Philharmonic Orchestra popular concert at Earl Carroll's Theatre on Feb. 7, was ably directed by William Steinberg. Ignace Hilsberg was piano soloist, giving an enjoyable interpretation of the first movement of the Grieg Concerto. American items were the last three numbers from MacDowell's Second Indian Suite, their intrinsic beauties well elucidated by Steinberg, with Humperdinck, Liszt, Johann Strauss and Mendelssohn items to fill out the evening.

The Hollywood series concluded Feb. 14, with Steinberg again on the podium. A vociferous ovation was accorded Jakob Gimpel for a stunning performance of the Strauss Burleske, encored with his own pyrotechnical paraphrase on the Song of the Marines, given with breathtaking virtuosity. His brother, Bronislaw Gimpel, former concertmaster of the orchestra, played in his uniform as a corporal in the Army, and gave a lovely exposition of the first movement of Lalo's Symphonie Espagnole.

American works were two movements from William Grant Still's effective Afro-American Symphony. Familiar items by Tchaikovsky, Moussorgsky, Liszt, Grieg, Dvorak and Offenbach rounded out the program.

Crooks and Primrose Heard

Tenor Richard Crooks and Violist William Primrose gave a joint program of romantic appeal in the Philharmonic Auditorium, Feb. 16. Crooks has the special gift of projecting a song in all its dimensions, his superb enunciation making every word clear. Primrose displayed luscious tone and virtuoso finesse. Crooks presented classic, French and English groups and an aria from Andrea Chenier. Primrose offered a Nardini Concerto and short numbers climaxing in his brilliant transcription of the Paganini Caprice, No. 24.

Chavchavadze in Local Bow

George Chavchavadze made his local debut Feb. 7 in the Philharmonic Auditorium in a program of romantic works, American items omitted. He proved himself a competent artist, playing with restraint, yet with finesse and tasteful style. The Schumann G minor Sonata, nine Chopin Preludes and the B flat minor Sonata, a group by Prokofieff, Medtner and Shostakovitch, and a virtuoso piano version of de Falla's El Amor Brujo, comprised the program.

Young Pianists Appear

Three talented youngsters who have not attained their teens appeared in concertos with orchestra in the Wilshire-Ebell Theatre, Feb. 14. Ethel Leginska conducted a youthful orchestra selected from members of the All-City Senior High School Orchestra, her musicianly control maintaining excellent balance. Hit of the occasion was Daniel Pollack, 7, a lad who possesses indubitable artistry. He showed amazing tone for a child, warm and velvety and of surprising depth in the first movement of the Chopin E minor Concerto.

Viana Bey, 9, offered the Weber Concertstück, showing musical comprehension beyond her years and displaying budding promise of blossoming into the concert field. Her phrases were neat; her tone held considerable feeling. Suzanne Gayner, 8, played the Beethoven C major Concerto, Op. 15, and displayed exceptional talent. Her passage work and scales were clean and her grasp of the work was astonishing. Guest soloist was Barbara Hornbrook, 16, who sang carefully two Puccini arias and a group of songs.

Hollywood Jottings

Joseph Zoellner, Sr., celebrated his 81st birthday at his home in Los Angeles; he was born in Brooklyn, N. Y. His most important contribution to music was the founding of the Zoellner Quartet with his three children, Antoinette, Joseph Jr., and Amandus. The Quartet, internationally celebrated, did much to advance the appreciation of chamber music on both sides of the Atlantic, and pioneered in the performance of much new music.

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Soprano Laura Saunders is recuperating from injuries suffered in an automobile accident, Feb. 6.

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Aaron Copland, composer and pianist, has been engaged by Samuel Goldwyn to write the score for The North Star, Lillian Hellman's original screen play of the Nazi invasion of Russia.

• • •

Conductor Richard Lert is presenting an American work on each concert by the Pasadena Symphony Orchestra.

• • •

Eighteen young pianists have emerged into professional life from the Ethel Leginska Studios during the last three years.

• • •

Albert Coates has been engaged by the Metro-Goldwyn-Mayer Studios as conductor and composer.

• • •

The Mary Carr Moore Manuscript Club, an organization of progressive young composers, celebrated its fifteenth anniversary, Feb. 28, at the home of its founder, Dr. Moore.

• • •

The Trapp Family Singers, offered a concert in the Philharmonic Auditorium, in January.

•

Igor Gorin's train was delayed and only arrived at 5 in the morning of his matinee concert. Yet after his formal program, he went to the Hollywood Canteen and sang another entire program for the servicemen.

•

Joan Paine, coloratura soprano of the Samoiloff studios, has been engaged by Theodore Bachenheimer of the California Opera Academy to sing alternately the roles of Suzanna and Cherubino in the forthcoming productions of Mozart's The Marriage of Figaro at the Wilshire-Ebell Theatre in April.

•

Arthur M. Shutt, M-G-M pianist, has been borrowed by Producer George Waggner of Universal to play a piano concerto in "Phantom of the Opera." Part of the third act of Martha will be included in the picture, for which Anthony Marlowe, tenor, and Tudor Williams, bass, have been engaged. Edward Ward is in charge of the music.

•

Alexander Steinert, well known composer-conductor, is now a staff sergeant in the First Motion Picture Unit of the Army Air Force at Culver City, and is occupied with making secret training films for Army use.

•

Mrs. Lazar Samoiloff, wife of the well known vocal teacher, is seriously ill in the Glendale Sanitorium.

•

Composer-conductor-pianist Arthur Carr is now a Warrant Officer and commands the 47th Armored Regiment Band. He has written a march which has been officially adopted by the Regiment. His organization of 35, plus a sizable drum and bugle corps, was recently host to the Don Cossacks.

PAUL LEYSSAC REHEARSES

for an appearance as narrator in Prokofieff's Peter and the Wolf, with the Oklahoma Symphony Orchestra. He will appear in the same work with the New York Philharmonic Symphony Orchestra later this season.

Mathieu Soloist in Montreal

MONTREAL.—In his first local appearance in two years in this city where he has spent most of his life, André Mathieu, pianist-composer, now 14, received an ovation when he was soloist recently with Les Concerts Symphoniques Orchestra under Désiré Defauw. In the first Beethoven concerto, young André again proved himself an extraordinarily gifted musician. The style, rhythmic precision, control of lyric line and sensitive understanding required in this work were set forth in complete and accurate manner by the player. And withal was present also the elan and spirit of youth. Defauw gave consistent collaboration.

Strauss' Till Eulenspiegel was played with zest and the humor it deserves. The Brahms second symphony had a well-formed and transparent reading under the Defauw baton.

Trapp Family Sets Record

The Trapp Family Singers have established a new record in return engagements for themselves this season. Their visit to Peoria, Ill., was their fourth in three consecutive seasons.

Leyssac in Oklahoma City

OKLAHOMA CITY, OKLA.—As narrator in the performance of Prokofieff's Peter and the Wolf, given recently by the Oklahoma State Symphony, Paul Leyssac proved a superb story-teller with a pleasing voice used dramatically and artfully. Changes of pace, timing and synchronizing with the ensemble were all effective. Victor Alessandro conducted.

M. N.

Schwerké in Lectures

Irving Schwerké lectured at the testimonial dinner to the Milwaukee Symphony Orchestra, Jan. 19, on The Place of Music in a World Engulfed in All-Out War. On Feb. 23, he talked to the students of McAllister College at St. Paul, Minn., on his war experiences and twenty years of musical life in Paris.

In Metropolitan Audition

Derna De Pamphilis, lyric soprano, who has been heard over WQXR on Sundays, was one of the artists appearing for the Metropolitan Auditions of the Air, Feb. 21.

Helen Traubel Adds Three Bruennhildes to Repertoire

When Helen Traubel sang Brünnhilde in the March 2 performance of Siegfried at the Metropolitan, she became the first American soprano to portray Wotan's daughter in all three Ring dramas since the days of Lillian Nordica. The last time Nordica sang the three Brünnhildes in succession was in January 1903 but she had sung the roles in 1901 at the opening season of the Munich festival. Miss Traubel by adding the role increased to six roles her Wagnerian repertoire in four seasons.

The American soprano recently received from Capt. R. K. Davis, USN, commanding officer at the Naval Training Station for Women Reserves at Cedar Falls, Ia., a letter of appreciation for her gift of 100 recordings of symphonic and operatic music. Capt. Davis said that the records are used "practically every day and on Sunday we hold a special Symphonic Hour where these classics are played as selected by the seamen."

Miss Traubel's gift was her second, the other being sent to the WAACS' training school at Fort Des Moines, Ia.

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New York Recitals

(Continued from page 13)

for the Advancement of Judaism made an address.

The Kempton Singers, a group of eight blind young people (Town Hall, Feb. 5) in tonally attractive and well unified achievement, gave a varied program including part songs, spirituals and folk songs. Charles Haubiel accompanied his own Madonna and Snow Flakes.

The New York Little Symphony (Carnegie Chamber Music Hall, Feb. 19) delighted with a novel program, outstanding numbers being Mozart's G major Concerto, and operatic arias finely sung by baritone Merrill Miller. Lukas Foss played the Concerto with impeccable taste and execution, while leading the orchestra. His own compositions, Allegro Concertante and Interlude from Suite to Shakespeare's The Tempest, scored strongly with listeners.

Janet Fairbank Programs Songs By Contemporary Americans

Janet Fairbank, soprano, who has been heard with the Chicago Opera for four years, will present a program of songs by contemporary American composers at her March 5 recital in Carnegie Chamber Music Hall, New York.

Musicians Heard by Forces

Alexander Sved, Metropolitan Opera baritone, John Corigliano, assistant concertmaster of the New York Philharmonic-Symphony, Sarita Romero, Spanish dancer, and Carol Cordell, contralto, gave a program on Feb. 2 at the U. S. Navy Armed Guard Centre, Brooklyn, for USO.

Under the same auspices, Albert Spalding was heard on Jan. 29 at Fort McPherson, Ga.

Chamber Music Festival At Art Museum

The Juilliard School of Music and the Society for Publication of American Music are sponsoring an American Chamber Music Festival on March 10, 12, 15, 17, and 19 in the Auditorium of the Museum of Modern Art, New York City.

Compositions by 15 American composers will be performed by musicians from the Juilliard Graduate School. Those listed include Daniel Gregory Mason, David Van Vactor, Charles M. Loeffler, Douglas Moore, Albert Stoessel, Roy Harris, Frederick Jacobi, Vittorio Giannini, Wendel Diebel, Harold Morris, Bernard Wagenaar, Ulric Cole, Quincy Porter, David Diamond and Arthur Shepherd. Ten works are winners in the annual competition of the Society for the Publication of American Music, which since 1919 has issued 43 chamber music scores by American composers.

Nana Genovese Starts Opera Survey in N. J.

TENAFLY, N. J.—Mme. Nana Genovese, recently appointed to the board of the New Jersey Federation of Music Clubs as State opera chairman, has undertaken an opera survey in North Jersey. Mme. Genovese will talk to opera groups and organize programs. She seeks to stimulate interest in opera by giving excerpts in concert form. In this she is contacting opera companies, light opera groups and managers.

Son Born to Robert Shaws

Mr. and Mrs. Robert Shaw announce the birth of a son on Feb. 12. Mr. Shaw is the director and founder of the Collegiate Choral, which is making numerous appearances in Town Hall and Carnegie Hall during the current season.

BUY WAR BONDS AND STAMPS

Priaulx Is Honored At N. Y. Luncheon

"Uncle" Joe Priaulx, now retired at the age of eighty, for years known to musicians throughout the country, was honored at a surprise luncheon given by the Music Round Table, C. M. Tremaine, Chairman, on Feb. 18, at the Town Hall Club, New York.

Seventy persons prominent in the musical field, including educators, artists, organization executives and colleagues of Mr. Priaulx in the music publishing field, joined in presenting him with an inscribed book, as a man "who has personified the word 'friend' through a long and fruitful life. His unselfish interest in furthering the welfare of others, and the generosity of his spirit in rendering assistance wherever he could, clearly reflect the nobility of his character . . . We feel it an honor to inscribe ourselves as members of the Society of Friends of Uncle Joe."

Among those who presented the testimonial book were:

Francis Rogers, Mrs. Flora C. Bassett, Flora Bauer, Carolyn Beebe, Susan Boice, Carl Deis, Gretchen Dick, Clara Edwards, Carl Engel, Ray Halmans, Felice Haubiel, Alfred Human, Leonard Liebling, Mr. and Mrs. Joseph Mathieu, Eleanor McLellan, Edward H. Mohr, Louis T. Mohr, Mme. Florence Mulford, Christopher O'Hare, Major Augustus Post, James Price, Sigmund Spaeth, Viola Silva, Oley Speaks, Marie Tiffany, C. I. Valentine, Corleen Wells, Osbourne McConathy, Geoffrey O'Hara.

Also Joseph A. Fischer, Frank H. Connor, Kenneth S. Clark, Harry L. Hunt, Charles N. Drake, Mr. and Mrs. C. M. Tremaine, Grace Leslie, Alice Wightman, Geoffrey H. Gray, Mrs. Guy P. Gannett, Mrs. Close, Walter Kiesewetter, Duncan McKenzie, J. Gordon Aikens, Clifford Carter, Dr. and Mrs. Edgar Stillman Kelley, Frances Q. Eaton, M. B. Swaab, Gertrude Borchard, Bill Shaw, Harold Strauss, Gustave L. Becker, Salvator de Stefano, John Westermuth, N. F. Munson, Albion Adams, and Ray Nerhood.

Mr. Priaulx retired from his active work with Carl Fischer, New York music publishers, two years ago.

Jas. Abresch Photo

PAULINE HARTMAN, coloratura soprano, gave a recital recently for Coast Guard men at the West Side Y.M.C.A., New York. With H. Maurice-Jacquet, composer-pianist, Miss Hartman also gave a program in Carnegie Chamber Music Hall. She has toured extensively in the Middle West.

Helen Banks, Charles Everett Present Joint Program

Helen Banks, mezzo, and Charles Everett, tenor, gave a recital at the Cornish Arms, New York, on Feb. 21. Miss Banks was heard in a group of Grieg and several operatic arias. Mr. Everett's offerings included numbers by Handel, Monteverdi, Strauss, the Carmen Aria, as well as a group of spirituals.

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In the Studios

Pietro Yon

In Carnegie Chamber Music Hall on Feb. 11, Pietro Yon presented his 10-year-old pupil, Norma Verrilli, in a recital of piano music by Beethoven, Bach, Yon, Chopin and Rachmaninoff. The young debutante made a deep impression with her digital skill, accuracy, rhythm, interpretation and differentiation between the several types of compositions. She will begin work on the organ next season. Mr. Yon believes she will become a notable organist as well as a brilliant pianist. Norma's family for three generations have been pianists and musicians, including her grandfather, Vincenzo Procassini, in whose honor the recital was given.

The Yon studio expects shortly to introduce another pianist, a girl of five.

Dorothee Manski

Activities of students of Dorothee Manski recently have included an appearance on the Metropolitan Auditions of the Air by Naomi Pryor, soprano, and Inge Manski, now on tour with the Lady in the Dark company starring Gertrude Lawrence. Madame Manski, who is professor in the School of Music at Indiana University, in Bloomington, Ind., will have a studio in New York from May to September.

Edith Weiss-Mann

Continuing her series of keyboard concerts at her New York studio, Edith Weiss-Mann played harpsichord music of J. S. Bach, Weckmann, Boehm and Reinken recently. With Ruth Kisch-Arndt, contralto, Fritz Rikko and Alfred Mann, violinists, and Nina Courant, viola da gamba, Schuetz's Sinfonia Sacra No. 8 was presented.

Sapio Studio Students Present Informal Recital

Younger piano students of Olga Sapio assembled at the Sapio Studios for an informal recital recently. In ages they ranged from 6 to 12. Among them were Robert and Barbara Wheeler, Carolyn Hopkins, Susan Bennett, Robert Simmons, Elliott Eaves, Emily Van Siden, Mary Kilkenny, and Erna Piek. The children showed careful and musicianly training and performed with evident pleasure.

Nita Casti, lyric soprano, was heard in recital at the Educational Alliance and at the annual concert of St. Raymond Parish.

John Branch, bass-baritone, following a recital at Carnegie Chamber Music Hall before a sold-out house, will appear in Town Hall later. S. Stanley, tenor, and Muriel Blaine, soprano, have appeared in joint recitals in Lakewood, N. J.

N. T.

Composers Press Concert Given at Haubiel Studios

The fourth concert in the Composers Press Concert Series, for the benefit of the Publication Fund, was held at the Haubiel Studios, New York. Songs of Augusta Tollefsen and Stanley Krebs were sung by Grace Leslie, contralto, with Alice Wightman at the piano. Mrs. Edgar Stillman Kelley and the Marianne Kneisel String Quartet played Dr. Kelley's F minor, op. 20, piano quintet. Robert Goldsand presented piano numbers of Ethel Glenn Hier, Donald Tweedy, I. Mopper, Harold Morris and J. de Menasce. Miss Leslie also was heard in songs of Samuel Barber and James Spencer and concluded the program with Mr. Haubiel's The Cosmic Christ.

Isidore Pesso Recital

Isidore Pesso, baritone, gave an informal recital on Feb. 14 at the Flushing, L. I., home of Leo Braun. Schumann's Dichterliebe was featured.

NITA GALE,
soprano, was recently heard in recital at the Ansonia Hotel, New York. Her program included compositions of the early Italians, Schubert, Debussy, and a group by Solon Alberti, who collaborated at the piano.

Twins Born to the De Solises

Count Aldo Solito de Solis, concert pianist, became the father of twins, a boy and girl, born in Hollywood on Feb. 18. Countess de Solis is the former Gale Page, motion picture actress.

Roeder and Nevin Address Kasschau Weekly Reviews

Carl M. Roeder, dean of the National Piano Teachers' Guild and retired faculty member of the Juilliard School, addressed the Jan. 27 session of the Informal Weekly Reviews conducted by Howard Kasschau at Schroeder & Gunther, New York. Mr. Roeder discussed his book, A Practical Keyboard Harmony and asserted that "a knowledge of the elements of composition is necessary for the pianist whose musicianship is to be fully developed and whose performances are to be secure." Mr. Kasschau spoke briefly on the use of ensemble music for recreational as well as artistic purposes.

Mark Nevin addressed the Jan. 20 session and took Ernest Hutcheson's comment: give the amateur encouragement, as his subject. Mr. Nevin gave a demonstration of his book, Two Part Inventions, based on American tunes. Mr. Kasschau played one of his own works and others by Hibbs, Nevin and Grieg-MacLachlan.

Ferrari in Lecture-Recitals on Song Styles

Gustave Ferrari, interpreter of French, Canadian and Swiss songs, is fulfilling an active season of lecture-recitals for clubs and organizations and appearing at schools and colleges. Mr. Ferrari has given numerous programs for Alliances Françaises in Cleveland, Pittsburgh, Philadelphia, Springfield, Rochester and other cities. In New York, he has been heard by the MacDowell Club, Harmony Guild, French Folklore Society, American Guild of Organists and New York Singing Teachers Association.

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School and College Activities

Norfolk School Students Heard in Concerts

Students who attended last summer's session of the Norfolk Music School of Yale University have continued their activities this season. Lucy Palermo, violinist, has played at concerts of the Museum of the City of New York, at various hospitals and schools and has been active at the Manhattan Music School.

Jean Harris has been awarded a special scholarship in violin at Yale University. Grigg Fountain, organist, gave his recital for the Master of Music degree at Yale. Egydio de Castro e Silva, Brazilian pianist, has made a number of appearances including a recent one at Annapolis. Blanche Raisin gave a violin recital last month at Yale.

Katherine Braun Carlo, pianist, gave a program for the Woman's Club of Orlando, Fla., and appeared in a cycle of Beethoven trios with members of the Rollins College faculty. Jean Wilder is teaching at the Western College for Women in Oxford, Ohio. Martha Grubb is teaching piano in Denver.

William Moffat, 17, is the youngest cellist in the Columbus, Ohio, Symphony Orchestra.

Rhea Kuleske and Morris Kirshbaum are at Yale School of Music preparing for the Master of Music degree.

Baldwin-Wallace College Stages Mozart's Impresario

BEREA, O.—Mozart's The Impresario was presented on Feb. 14 in the Kulas Musical Arts Building as the first operatic performance of the season at Baldwin-Wallace Conservatory. Clyde Keutzer conducted the Conservatory orchestra. Members of the Opera Class who comprised the cast included Frances Kadulski and Janice Schwendeman, sopranos; and Glenn Schnittke, Roger Ogden, Jack Holgate and Norman Miller, tenors. In the "garter ribbon episode" the participants were Deborah Beery, soprano; Pauline Shenk, mezzo-soprano, and Oscar McCullough, baritone. The orchestra, under the direction of George Poinar, shared the program and played works of Grieg, White, Tchaikovsky and Beethoven.

A new project for the season was inaugurated recently when the orchestra gave a concert for the Berea schools in Fanny Nast Gamble Auditorium. A second concert had to be given on Feb. 10.

Dr. Albert Riemenschneider, director, has announced that unless war conditions prevent, the eleventh annual Bach Festival, comprising four concerts, will be held on April 30 and May 1.

Curtis Institute Reinstates Courses Dropped This Year

PHILADELPHIA.—Efrem Zimbalist, director of Curtis Institute is reinstating for 1943-44 courses omitted this year. In accordance with the policy established when the Institute was opened, they will be given by members of the Philadelphia Orchestra.

Marcel Tabuteau, first oboist of the orchestra, will conduct string ensemble and woodwind ensemble classes and teach oboe. William Kincaid, solo flutist, will teach that instrument; Bernard Portnoy, clarinetist; Sol Schoenbach bassoon; James Chambers, horn, and Carlo Torello the double bass. Mr. Kincaid and Mr. Tabuteau have been faculty members since the opening of the school.

The faculty also will include Rudolf Serkin, Gregor Piatigorsky, William Primrose, Elisabeth Schumann, Richard Bonelli, Gian Carlo Menotti, Samuel Barber (on leave for service in the U. S. Army), Rosario Scalero and others. Mr. Zimbalist continues to head the violin department.

Koutzen in Faculty Series at Philadelphia Conservatory

PHILADELPHIA.—Boris Koutzen, violinist, gave the third in the series of faculty recitals at the Philadelphia Conservatory in memoriam for M. Sophia Ezerman. With Inez Koutzen, pianist, he was heard in sonatas of Handel and Faure and works of Bach-Kreisler, Glazounoff, Tchaikovsky and his own Legend. The final program on April 7 will have John Fischer, flutist, Trude Gundert, violist, Edna Phillips, harpist, Dorothea Persichetti and Vincent Persichetti, pianists; Elsa Hilger, cellist; Mr. Koutzen; and Allison R. Drake, pianist, as participants.

H. W. Johnson Joins Faculty at Minneapolis College

MINNEAPOLIS.—Harrison Wall Johnson, concert pianist and teacher, after eight years in New York, has returned to Minneapolis to teach and become a member of the faculty of the Minneapolis College of Music. He plans a "homecoming" recital in the spring. Mr. Johnson appeared frequently in recital in New York, and gave an annual series of lecture-recitals in Westchester and New York. He has conducted a monthly column, Musical Musings, for the International Musician, official journal of the American Federation of Musicians.

N. Y. Singing Teachers Plan 2 Operatic Evenings

The New York Singing Teachers Association will present its opera class, under the direction of Desire Defrere, in two performance of scenes from operas at the New York Times Hall, New York, on March 9 and 21. As far as possible the same program will be given on both occasions but with different casts. Operas represented will be Samson and Delilah; Pagliacci; Rigoletto; Tosca, and Boheme. These will be given in costume but without scenery. Piano accompaniment as heretofore, will be used.

ERNEST HUTCHESON, pianist and composer, and president of the Juilliard School of Music, was awarded the Mus.D. degree at the midwinter commencement on Jan. 24 of Rutgers University.

Photo by James Abresch

Concerts at Institute of Musical Art

Students from the class of Belle Julie Soudant at the Institute of Musical Art presented songs of Grieg, Schumann, Beethoven, Wolf, Tchaikovsky, Brahms and Schubert last month. Participating were Leila Betterley, Vivian Lindelow, Jeanne Scanlon, Mary Gayle Dowson, Carolyn Price, Jane Pratt, Elsie Arnold, Sarah King and Winifred Smith. Dulcie Thomas played piano accompaniments. Ezra Schabas was heard in clarinet obbligati.

James Friskin, of the Institute faculty, gave a piano program on Feb. 19, playing a group of Chopin and works of Bach, Schubert and Wendell Keeney.

Alton Jones, of the Institute faculty, gave a piano recital on March 2, his program including works of Angles, Hasse, Graun, Schumann, Debussy, Liszt, Chopin-Liszt and Dohnanyi.

Willem Willeke conducts the Institute orchestra tonight (March 5) in works by Beethoven, Glazounoff and Franck.

Tweedy Trio Presents Irish Music Programs

The Tweedy Trio presented a program of Irish music for St. Jean le Baptiste on Feb. 19. On March 13, a similar program will be given over WNYC on the Sigma Alpha Iota series. The three members, Marjorie Hamill, and Martha Haskins, sopranos, and Betty Thombs, contralto, will present individual and group numbers by Crouch, Balse, Molloy, Stevenson, A. Lee and Gheel. All are members of Sigma Alpha Iota.

Jacobi Opens Lecture Series at Juilliard School

The first of a series of five lectures on composers by Frederick Jacobi was given at the Juilliard Graduate School, New York, on Feb. 9 and 23. Weber and Mendelssohn were discussed. On March 9, Mr. Jacobi talks on Schumann; March 30, Debussy; and April 6 on Stravinsky.

A recital was given on Feb. 16 by the following Graduate School students: Anley Loran, Stanley Lock, Glory Zahradnik, Thiele Richards, and Ruth Geiger, pianists; Margaret Fountain and Virginia Voigtlander, violinists; Betty Yokell, violist; Mary Louise Hobbs, cellist; and Richard Manning, tenor.

Ross-Kullman Recital at Virginia College

TROY, N. Y.—Stuart Ross of the faculty of the Emma Willard School, and Charles Kullman, Metropolitan Opera tenor, while touring the South, recently gave a concert for faculty and students of the Virginia Intermont College, Bristol, Va. At the conclusion of the program, they were initiated as honorary members of Alpha Beta Chapter of Phi Beta and entertained at the college.

Nettl with Philadelphia School

Dr. Paul Nettl, musicologist and faculty member of the Westminster Choir College, author of musical books and articles, has also joined the staff of the Music School Settlement in Philadelphia. Dr. Nettl will teach history of music.

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Orchestras Feted In Pennsylvania

Altoona Civic Symphony Features Vocalists

ALTOONA, PENNA.—For his third concert of the season, Russell Gerhart, conductor of the Altoona Civic Symphony, presented Pauline Pierce and Robert Stuart, vocal duo, as assisting soloists. They were heard in duets from Il Trovatore and Boris. Miss Pierce sang the Adieu Forets, aria from Tchaikovsky's Jeanne d'Arc and Mr. Stuart The Dream from Massenet's Manon. Both had noteworthy stage presence and sang delightfully both in their ducs and individual numbers. My Hero, from the Chocolate Soldier had to be given as an encore.

Mr. Gerhart opened his program with Damrosch's transcription of Bach's chorale, Ein' Feste Burg. The prelude to the first act of Lohengrin was played in memory of Polly Gerhart, a member of the cello section, who died on Oct. 31. The first movement from Cesar Franck's Symphony concluded the first part.

Following the vocalists, Mr. Gerhart's musicians brought the program to a close with the overture to Die Meistersinger. The conductor brought the best from his players who followed him with assurance. The Franck excerpt was given an expert reading. In the Wagnerian numbers, Mr. Gerhart won new honors. The Meistersinger prelude brought an ovation and he had to repeat the Bach chorale.

Cleveland Orchestra Presents Spivakovsky in Pittsburgh

PITTSBURGH. — With Artur Rodzinski, newly-chosen conductor of the New York Philharmonic-Symphony, on the podium, the Cleveland Orchestra made its first appearance in this city in 10 years on Feb. 14. Dr. Rodzinski gave Pittsburgh its first hearing of Bartok's violin concerto with Tossi Spivakovsky, concertmaster, as the soloist. The score is brilliant, technically difficult, ultra-modern in style and kaleidoscopic in color. Mr. Spivakovsky, who introduced the opus to this country recently in Cleveland, disclosed a superior tone and musicianship which made him master of the intricate work. Dr. Rodzinski and the orchestra played the accompaniment admirably.

Harold Byrns' Suite for Strings arranged from sonatas of Domenico Scarlatti proved a welcome addition to the repertoire. In their new settings, each of the numbers proved effective. The final work was the C minor symphony of Brahms; which had a moving reading. N. T.

THE ALTOONA CIVIC SYMPHONY ORCHESTRA and Russell Gerhart, conductor (inset).

Music Awards Stress Victory

(*Continued from page 5*)

The Town Hall in New York City offers an award annually in March to the winner of a new outstanding orchestral composition designated by the artist's respective institution and accepted by the Town Hall committee to be played in Town Hall some time during the coming season.

Along different lines, the American Guild of Organists in New York City is offering a $100 prize and publication to the composer of the best anthem with English text, about eight pages in length, submitted to the Guild.

The Metropolitan Opera Auditions of the Air are still open to all. Weekly auditions are held throughout the winter and the winners, with outstanding voices, are given contracts with the Metropolitan Opera.

Selected for the finals this year were Derna De Pamphilis, lyric soprano; Patrice Munsel, coloratura soprano; and James Pease, bass-baritone, who competed again on Feb. 28; and Regina Resnik, dramatic soprano; Christine Johnson, contralto; and John Baker, baritone, who will be heard on March 7.

Piano playing auditions sponsored by the National Guild of Piano Teachers annually in June are continuing to give certificates and diplomas, according to the artist's classification in his respective Conservatory or School of Music.

Medals of Honor

Each year various organizations and societies grant certain commissions and medals of honor for different purposes. The Henry Hadley Medal is awarded annually by the committee of the National Association for American Composers and Conductors to the individual who has performed and contributed most to contemporary American music within the past year.

Medals are being awarded by the Bruckner and Mahler Societies each year to the conductor or musical organization that has performed with befitting frequency and regularity either of these composer's works within the past year; or who have helped to develop the public's appreciation for the music, to sponsor lectures on the life and work of these composers, or to foster the publication in English of books and articles about either Bruckner or Mahler.

The League of Composers commissioned two outstanding operas last year, Randall Thompson's Solomon and Balkis, and A Lamp on the Plains, by Ernst Bacon. Plans for musical works to be commissioned this year are not yet definite.

An award is also given by the Town Hall Committee to an outstanding vocalist or instrumentalist, under 30, who has made a distinguished appearance in a Town Hall performance within the past year. The award consists of an engagement to appear in a recital the following season on the Town Hall Endowment Series.

Under a change in the rules this year, a committee of critics will make the actual selection. Previously all of the New York critics had recorded their votes. This year the committee will be comprised of Henry Simon, Irving Kolodin and a third to be named by them. At their discretion, two more may be appointed, making a committee of five.

Another award for composers is the annual grant of $500 made by the Lili Boulanger Memorial Fund. The committee of judges this year made the grant to Alexei Haieff.

The Walter W. Naumburg Musical Foundation is giving its annual award, which consists of a debut recital in Town Hall during the 1943-44 season, to an outstanding pianist, violinist, cellist and singer between ages 16 and 30. Applications were to have been filed by Feb. 27, as the preliminary auditions will be conducted during March and the final auditions on April 6 and 7.

Sigma Alpha Iota Awards

Sigma Alpha Iota maintains a national student aid fund, known as the Hazel E. Ritchey Loan Fund, to assist students to complete their education. In addition to the national scholarship fund, many chapters maintain scholarship funds, and give special prizes and awards. An original composition contest for the members of Sigma Alpha Iota is a feature of each national convention. A national composition contest, sponsored by the patroness members and open to all American born women composers, is conducted during the interim between national conventions. The Choral Awards Contest, which ended in 1938, brought 112 entries and carried with it cash prizes ranging from $350 to $100.

The present contest, which will end prior to the 1944 national convention, is confined to works for piano.

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